

Taxation of Admissions May be Increased

D R A M A T I C N I K K O O F N O T I O N P I C T U R E S

MARCH 23, 1918

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DRAMATIC MIRROR



OF MOTION PICTURES AND THE STAGE

VOLUME LXXVIII

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NEW REVENUE BILL UNDER WAY MAY SERIOUSLY AFFECT THEATERS

Plans Being Considered for a \$3,000,000,000 Measure to Take Place of Statutes Now in Existence—Theatrical Men to Oppose Any Proposal Which Will Add to Their Burdens as Unfair and Impracticable—Income Tax to Be Increased

Theatrical managers are viewing with alarm an authoritative report from Washington that plans are being considered for a new \$3,000,000,000 revenue bill to take the place of the statutes now in existence. The new measure, which, it is indicated, will be passed at this session, will undoubtedly affect the amusement interests to a great degree, and the managers, theater owners and motion picture manufacturers are preparing to marshal their forces to bring effective opposition to any increase of the levies upon admissions.

When the present revenue bill was under consideration at Washington the amusement men sent delegations to Washington to appear before the Senate Finance Committee and the Ways and Means Committee of the House and see to it that the theatrical interests were not discriminated against in any manner. There was considerable fear at the time that the heavy taxation planned against amusement admissions would prove disastrous to the successful operation of theatrical and motion picture enterprises. Finally, after long deliberation, it was proposed to levy a ten per cent tax upon all amusement admissions, except those devoted to certain charity enterprises, and the theater men set about to adapt themselves to the new conditions.

Difficult to Dispel Suspicion

The task was not easy, for there remained a lingering suspicion in the minds of many playgoers that the new taxation policy, by which they were compelled in most instances to pay a ten per cent addition to the regular price of their tickets, was proving of financial benefit to the managers, and the arrangement of details providing for the collection of the tax caused considerable expense and trouble.

In addition, a severe slump set in immediately after the revenue bill went into effect which caused several of the managers to believe that they would be forced eventually out of business. Gradually a reaction became noticeable, and the public, its confidence restored, began to seek theatrical entertainment.

New Taxation Will Be Thought Unfair

The theater and picture men now feel that any new plan of taxation which involves them will be not only unfair and inequitable, but impracticable. They point with justifiable pride to their efforts in behalf of war charities, to their share in the Liberty Loan campaigns, indeed, to their prompt and ready response to every call of the Government for assistance. And they believe that any increase of the admission tax would work tremendous havoc in their busi-

ness, necessitating the employment of extra clerks and the arrangement of an additional host of details, to say nothing of risking the loss of patronage by people who are becoming forced more and more to practice economy. As a consequence, the very bill designed to bring in revenue would destroy its own purpose.

For the most part the managers regard the war taxes as inevitable, and, while they feel that they have been hit rather hardly in some instances, they nevertheless are quite satisfied with the present arrangement, which shows that, as far as amusements are concerned, there can be no justified complaints of discrimination.

The Increased Revenue from Incomes

In addition to the taxes upon admissions, which involves the loss of potential theatergoers, the managers and producers are now required to pay taxes upon transportation, excess profits and incomes. It is believed that the new measure proposed, which, according to report, will substitute a single tax system for that now in operation, will be mainly concerned with incomes. Congressmen expressed the view when the last revenue bill was passed that large additional amounts could be raised from this source. The first step, it is said, will be an increase in the normal tax. This may be advanced to ten per cent. Surtaxes would then be applied, beginning with incomes able to bear the burden, say of \$10,000, and running to \$500,000.

No plan has been definitely suggested as to the taxation from other sources. It is understood that Representative Kitchen, chairman of the Ways and Means Committee, is opposed to providing any more from excess profits, but it is felt in amusement circles that if Congress finds a way to increase income taxes it will certainly make new levies upon excess profits and other revenues.

Heavy Assessments for Personal Tax

Many of Broadway's leading theatrical and motion picture firms are in the list of those persons and corporations which are tentatively assessed for a personal tax this year. If this tax is increased it will hit many of them severely.

George Broadhurst is assessed for a personal tax estimated at \$50,000. Hiram Abrams is assessed on a similar amount. Henry W. Savage, J. Stuart Blackton and Irving Berlin are each assessed at \$25,000. Amelia Bingham and Charles Dillingham appear with a \$20,000 assessment after their names. William A. Brady has been assessed for \$15,000. In

the \$10,000 column are to be found David Belasco, Arthur Hammerstein, Samuel H. Harris, E. F. Albee and George H. Nicolai.

The Klaw and Erlanger Amusement Company heads the theatrical corporations with an assessment of \$20,000. Selwyn and Company appears for a tentative assessment of \$10,000.

LONDON SUCCESS COMING

Elliott, Comstock and Gest to Present "Maid of the Mountains" at Century

Elliott, Comstock and Gest have acquired the American rights to "The Maid of the Mountains," a musical comedy which is now in its second year at Daly's Theater, London, and will present it next season at the Century Theater. Mr. Elliott will sail for London in a few days to see the production and make arrangements for the duplication of the scenery and costumes for the American presentation. Jose Collins is appearing in the leading role of the play in London. No announcement is as yet forthcoming as to who will head the cast in the American production.

NEW MUSICAL COMEDY

Arthur Pearson to Present T. Roy Barnes This Spring in "Yours Truly"

A new musical comedy, called "Yours Truly," will shortly be produced under the management of Arthur Pearson. Thomas J. Gray wrote the book and lyrics, and Herbert Stothart the music.

T. Roy Barnes will have the stellar role, and the company will include Gertrude Vanderbilt, Letty Yorke, Alfred Gerard, Alice Fleming, Mabel Leggett, Carlton King, Helen Gunther, Mignon McGibney, Leonora Hughes and Robert Lee Allen.

The piece will be presented out of town in April, and, following a brief tour, will open in New York.

"THE COHAN REVUE" TO CLOSE

"The Cohan Revue," which has been running for several weeks at the New Amsterdam Theater, is shortly to end its engagement. It will go on an extensive tour, beginning in Boston early in April. The succeeding attraction at the New Amsterdam will probably be "The Rainbow Girl," a musical comedy by Rennold Wolf and Louis Hirsch.

YORSKA TO APPEAR IN "SALOME"

Following the engagement of "Mrs. Warren's Profession," at the Comedy Theater, Madame Yorska will appear there in a revival of Oscar Wilde's "Salome."

MAY MARK THE END OF CONEY ISLAND

Expansion of Wharf Facilities Under War Pressure May Wipe Out Resort

The ultimate end of Coney Island as a summer seashore resort may be marked if a plan is carried out calling for the expansion of the wharf facilities of the port of New York to adjacent undeveloped waterways as a result of the strain which the war has brought on the present shipping accommodations. There is a project before the State Legislature for the development of Coney Island Creek and the building of a ship canal to connect Sheepshead Bay with Gravesend Bay. A similar plan was advocated several years ago, but it lacked the support behind the present legislation mainly because at that time there was not such urgent need of greater port facilities.

A canal development as proposed would be followed in a comparatively short time, it is believed, by the claiming of property back from the waterway for warehouse and commercial purposes. Gradually these claims would be extended into the amusement section of Coney Island and finally to the ocean front, wiping out entirely the city's great summer amusement resort. It is expected that big commercial enterprises would be attracted to the island by the construction of the canal, and property owners, including those with amusement concessions, would be eager to accept offers for the purchase of the property for trade purposes.

Coney Island as an amusement resort has been in existence for several decades. It extends in effect from Manhattan Beach to Seagate, covering an area of five miles. There are two large private amusement parks in Coney Island proper—Steeplechase and Luna. In addition, there is a great number of independent enterprises. The present Steeplechase Park was opened in 1909 by George C. Tilyou. It is located at the extreme west end of the island and occupies about forty acres. Luna, which is situated on Surf Avenue in the heart of Coney Island, was built by Thompson and Dundy in 1902. It contains over forty buildings devoted to every variety of entertainment. Over 2,000 persons are employed there and it is estimated that 5,000,000 people visit it during a season. Dreamland Park, which was another large resort of the island, was burned down several years ago and never rebuilt.

KIRALFY SPECTACLE

Albert E. Kiralfy, of the famous Kiralfy family of showmen, will produce at the New York International Exposition, to be held in the Bronx in May, a big outdoor spectacle of the Russian Revolution, entitled "The Fall of the Romanoffs." Three thousand persons will take part in the show.

SHORTAGE IN SCENERY CANVAS AS RESULT OF BRITISH ORDER

Ruling Forbidding Shipping of Linen Fabrics Presents Difficult Problem to New York Theatrical Managers

The order of the British Government four weeks ago forbidding the weaving, manufacturing or shipping of all linen fabrics, "except by special permit of the Crown and for designated war purposes," has resulted in a severe shortage of scenery canvas. Today there is very little of this fabric, essential to stage productions, left in the United States, and unless a substitute can be discovered or perfected theatrical presentations of next season will be seriously affected. Scenery canvas, which is made in Scotland, has advanced considerably in price since the beginning of the war, in 1914, but not until the present time has this country faced a genuine famine in the material. Shortly after the outbreak of the war, in 1914, there was a serious shortage, owing to the fact that all theatrical building contractors set out to cover their requirements for months ahead.

Scenery canvas is made of linen and the flax used in its manufacture is grown in Russia. So adaptable has it

proved to the scene painter that no effort has been made to find a textile to displace it. In normal years in the United States a quarter of a million yards, it is estimated, are used annually for stage purposes. But, like every other product of the textile industry, a use has been found for it in the shape of war equipments to the Allies' armies and navies, and the material has become more and more unavailable and the price more and more prohibitive. From a price of 30 cents before the war, it has gone to \$1.20, and, being an essential in the presentation of a play, it has been one of the chief items that has brought the cost of production to an exceedingly high scale.

Should the ban on its importation be continued indefinitely by the British Government, theatrical managers will be greatly hampered in carrying out their plans for next season. With the exception of the Hippodrome, no theater is known to have a supply of scenery canvas that will outlive the war.

LAURETTE TAYLOR IN CLASSIC ROLES

To Appear as Portia, Juliet and Katherine in Series of Shakespearean Matinees Next Month at Criterion Theater

Laurette Taylor, who is appearing in "Happiness" at the Criterion Theater, will be seen in a series of Shakespearean roles this Spring. It has long been the ambition of Miss Taylor to play classic roles, but the opportunity has never been presented until now. Her repertoire will include Portia, Juliet and Katherine and she will give her first performance on Friday afternoon, April 5, at the Criterion Theater, the program consisting of the trial scene from "The Merchant of Venice," the balcony scene from "Romeo and Juliet" and a condensed version of "The Taming of the Shrew." The performance will be repeated on April 12, 19 and 26.

The cast of "The Merchant of Venice" scene will include O. P. Heggie, as Shylock; Leonard Mudie, as Bassanio; Edward Mackey, as Antonio; Hubert Druce, as the Duke; Frederick Perry, as Gratiano and Lynn Fontanne, as Nerissa. Jose Ruben will play the part of Romeo in the balcony scene.

As Katherine she will be supported by Shelley Hull, as Petruchio, Miss Fontanne and the Messrs. Mudie, Mackay and Druce. An interesting feature of the matinees is that neither Miss Taylor nor the players who will assist her have ever appeared in the roles for which they have been selected.

Miss Taylor will also give a performance in the private theater on Frank Vanderlip's estate at Scarborough, on a date to be announced later.

GREEK PLAYS ANNUALLY

Margaret Anglin sailed Saturday for Puerto Rico for a two weeks' stay. Before leaving New York she announced she had entered into an arrangement with Walter Damrosch and the New York Symphony Society to give a season of Greek plays annually. The next engagement will be next autumn, when the "Iphigenia in Tauris," of Euripides, and the "Agamemnon," of Aeschylus, will be the plays.

FOUR NEW WOODS PLAYS "Friendly Enemies," Two War Dramas and Musical Comedy to Be Presented

A. H. Woods has added four new plays to his list. The first of these, "Friendly Enemies," starring Louis Mann and Sam Bernard, opened the new Woods's Theater in Chicago, on March 11, and will be presented in New York early next season. The play is a comedy-drama in three acts, by Samuel Shipman and Aaron Hoffman, dealing with an important phase of the war situation in America. The others in the company are: Madame Cottrelly, Felix Krembs, Richard Barbee, Regina Wallace, and Pam Browning.

Now in rehearsal are two new war-plays, "An American Ace," by J. Carter, and one by Max Marcin and Louis K. Anspacher, tentatively called "The Rape of Belgium." The former is a spectacular melodrama, requiring a company of more than fifty people. "The Rape of Belgium" is a three-act melodrama, with scenes laid in France. It will be enacted by a company, including John Mason, Olive Wyndham, Conway Tearle, and Malcolm Williams.

Mr. Woods will shortly put into rehearsal a new musical play by Guy Bolton and P. G. Wodehouse, called "See You Later." The music is by Joseph Sule.

SENDS PLAY ON TOUR

Rosenfeld Places "Under Pressure" on Road After Enforced Closing

Following its enforced closing at the Norworth Theater Sydney Rosenfeld's production of "Under Pressure" has begun a tour of Eastern cities. This week it is playing the Montauk Theater, Brooklyn and next week it will go to Pittsburgh for an engagement. Mr. Rosenfeld intends to bring the play into a third New York theater later.

When Joseph F. Moran leased the Norworth Theater from Sam Shannon two weeks ago he served notice on Mr. Rosenfeld to vacate. Mr. Rosenfeld refused to do so, claiming that he had leased the theater from Shannon on the condition that he should have two weeks' notice before vacating. When the actors appearing in "Under Pressure" arrived at the theater Monday night in response to telegrams, it is said, from Mr. Rosenfeld, stating that the performance would be given as usual, detectives would not permit them to enter. Later, Mr. Rosenfeld explained that he had ordered his company to assemble at the theater only as a legal precaution, and that he had no expectation of giving a performance.

DALE PLAY ATTACK AMUSES BROADWAY

New York American Critic Finds Part in Mayor Hylan's Campaign

The theatrical world is finding considerable amusement in the situation created by the police complaint of Alan Dale's play, "The Madonna of the Future," which concluded its New York run at the Broadhurst Theater last Saturday night. It is believed that the attack on the play is part of Mayor Hylan's campaign to rid the city of what he considers immoral and illegal in public entertainment. And Alan Dale is the dramatic critic of the New York *American* which was Mayor Hylan's most staunch supporter in the campaign last fall.

Detective Poole of Acting Chief Inspector's Daly's staff appeared before Chief Magistrate McAdoo in the Jefferson Market Court, Thursday, and asked for warrants for all of the actors and actresses appearing in "The Madonna of the Future." The detective said that he considered the play immoral, but Judge McAdoo declined to issue the warrants, saying that he would take another means for ascertaining the character of the play. It was reported that he issued a summons for George Broadhurst, the proprietor of the Broadhurst Theater, to appear before him next Wednesday, but Mr. Broadhurst denied that he had been served, and said that he had nothing to do with the play.

"The Madonna of the Future" is a Morosco production. It opened on Jan. 28 last. It required nearly two months for the police department to discover its alleged immorality.

KUGEL'S NEW PLAYS

Ludwig Thoma's "Moral" and "The Net" by Maravene Thompson to Be Given

Lee Kugel, producer of "Old Lady 31," announces three new plays for early production. The most important of these is "Moral," a comedy by Ludwig Thoma, which is being adapted for the American stage. It will be presented in New York next season. A three-act play by Maravene Thompson, author of the novels, "Persuasive Peggy" and "The Woman's Law," has been accepted. The piece, which is entitled "The Net," will have a Spring try-out on May 13, following which a week's engagement at the Belasco Theater, Washington, will be played. In the cast will be Izzetta Jewel, Charles Millward and Byron Beasley. It will open in New York in September.

Mr. Kugel also announces the production of a three-act comedy by William Rathbun, a new author. A preliminary try-out of this play will take place in June and it will open in New York in August.

Emma Dunn in Rachel Crothers' comedy, "Old Lady 31," will close her season on March 23rd. This play will again go on tour next season, opening at the Adelphi Theater, Philadelphia, in September.

DALY'S BACKERS RETIRE

The Josephine Theatrical Company, Inc., which financed Arnold Daly's production of "Josephine" at the Knickerbocker Theater and continued to operate his presentation of "The Master" at the Hudson Theater, has ceased its activities. E. A. Weil, who represents the company, notified Mr. Daly and his associates in the east of the withdrawal of his firm's financial support. Mr. Daly has assumed the management of his engagement in "The Master."



REHEARSAL SCENE OF THE STUART WALKER PRODUCTION OF "THE BOOK OF JOB"

Mr. Walker, holding the Book, is consulting with David Bispham, who spoke the lines of the Voice from Out of the Whirlwind. Frank J. Zimmerer, who designed the costumes and setting, is between them. Elliot Schenck, who wrote the musical accompaniment is to the left of Mr. Bispham. At the extreme left are Judith Lowry and Margaret Mower, as the Narrators. George Gaul, as Job, is next. Walter Hampden, as Eliphaz, is in the center, and in the rear are Henry Buckler, Edgar Stehlé and Eugene Stockdale as the three comforters of Job. Mr. Walker's presentation took place at the Booth Theater, Thursday afternoon, Mar. 7 and 14.

NEW ATTRACTIONS FOR NEW YORK THEATERGOERS

"The Wild Duck" Interesting Drama of Misguided Idealism; "Toot-Toot," Superior Musical Comedy; "Let's Go" Disappointing; "The Squab Farm" Depicts Film Studio Life

"THE WILD DUCK"

Drama in Three Acts, by Henrik Ibsen.
Produced by Arthur Hopkins at the
Plymouth Theater, March 11.

Werle.....Dodson Mitchell
Gregers Werle.....Harry Mestayer
Old Ekdal.....Edward Connelly
Hjalmer Ekdal.....Lionel Atwill
Gina Ekdal.....Amy Veness
Hedvig.....Mme. Nazimova
Mrs. Sorby.....Norah Lamson
Relling.....Lyster Chambers
Molvik.....St. Clair Bayfield
Graberg.....Adelbert Knott
Pettersen.....A. O. Huhn
Jensen.....Frederick Gibbs
A Plabby Gentleman.....Walter C. Wilson
A Thin-Haired Gentleman.....J. H. Wright
A Short-Sighted Gentleman.....George Paige

It is not surprising that "The Wild Duck" has had to wait over thirty years for its first New York presentation. In spite of the vivid characterization of the drama, the satiric humor which lies on its surface, and the tensely of the tragedy which forms its undercurrent, it does not present a conspicuously outstanding figure which might attract an actor or manager as a fitting "vehicle." The demerits of the star system were never more obvious than in the case of this drama, for in its stinging exposition of the futility of a certain phase of human character, in the sardonic philosophy which the grim Norwegian expresses through his main protagonists and the natural quality of its scenes and dialogue it provides an exceptionally interesting evening, and one in which a splendid opportunity is offered for effective ensemble acting.

There is ever present the impression that in "The Wild Duck" Ibsen had satirically and out of an egoistic spirit of malice turned the glare of his truth-seeking searchlight upon himself and the idealism which he had been preaching assiduously for many cold Norwegian years. No home, no life can endure—that are established upon lies had been his message and he brought it home vividly and repeatedly in a number of plays.

But in "The Wild Duck" he proves with his tongue occasionally in his cheek that a home and a life can be founded upon falsehoods; that, indeed, an effort to reconstruct them upon a pattern of truth and idealism can bring disaster and death—and what is worse in the eyes of the character who holds the keynote of the drama, disillusionment.

A lazy, attractive poseur, Hjalmer Ekdal is the central figure in the play. With his practical and unimaginative wife he has built up a photography business. In his visionary way he is wrapped up in the life of his daughter Hedwig, but his chief concern in life is to make happy his bibulous old father, once a big game hunter and a force in the community, but who had been imprisoned for breaking the forest laws. To give the old man illusions of his past life Hjalmer sets up in the attic a small game preserve in which there are rabbits and hens and a wild duck.

Into this house of make-believe enters Gregers Werle, a meddlesome idealist, his conscience torn by the knowledge that Ekdal's wife was once his father's mistress. There is nothing to do but tell Hjalmer of the false foundation of his home, and this he does with an added insinuation that Hedwig may not be his child.

The expected regeneration which

Werle believes will come from exerting "the claims of the ideal" does not take place, however, the husband preferring to dawdle in a self-imposed martyrdom and the wife too stolid and phlegmatic to feel the force of the iconoclastic disclosures. But the sensitive and impulsive Hedwig appreciates the growing tragedy of her household and under the morbid influence of the idealist plans to make a sacrifice of her wild duck in order to win back the love of her father. Her affection for her pet, however, proves too strong and she completes the ruin of the family by killing herself.

All of Ibsen's gift for atmospheric suggestion and for striking characterization is displayed in this drama, and the cast selected by Arthur Hopkins meets the test admirably.

Lionel Atwill gave a distinctive performance as the shallow but likeable Hjalmer. Mme. Nazimova was an eloquent figure as the fourteen-year-old Hedwig, emphasizing the introspective, imaginative and wistful spirit of the child. Amy Veness was thoroughly in the picture as the wife. Edward Connelly characterized well the part of the garrulous and drunken Old Ekdal. Harry Mestayer did not give the magnetism essential to the entirely successful portrayal of Gregers Werle, though he made him supremely contemptible—as was quite right. Other capital performances were those of Dodson Mitchell as Old Werle and Lyster Chambers as the bibulous but healthy minded Dr. Relling who believed that a man's happiness depends upon the maintenance of his illusions.

"TOOT-TOOT"

A Musical Comedy Based on Rupert Hughes's farce, "Excuse Me." Book by Edgar Allan Woolf, Lyrics by Berton Braley, Music by Jerome Kern. Presented by Harry W. Savage at the George M. Cohan Theater, March 11.

Lieutenant Shaw.....Louis A. Templeman
Lieutenant Hudson.....Anthony Hughes
Porter.....Harry Fern
Mr. James Wellington.....Edward Garvie
Mrs. James Wellington.....Flora Zabehille
Walter Colt, D.D.....Earl Benham
Mrs. Walter Colt.....Louise Groody
Captain Jones.....Greek Evans
Lieut. Harry Mallory.....Donald Macdonald
Marjorie Newton.....Louise Allen
Messenger Boy.....Lew Renard
A Ballyhoo.....Alonso Price
Pandora Buncombe.....Florence Johns
Hyperion Buncombe.....Billy Kent
Train Butcher.....Ernie Adams
Conductor.....Ben Hendricks
Gambler.....Alonso Price
Minister.....Louis A. Templeman
Indian Chief.....Oskentont
Karontowanen.....Greek Evans
Peter Deerfoot.....Albert Racklin

If Captain Rupert Hughes had happened in at the Cohan Theater on the night of the first time in New York of "Toot-Toot," he wouldn't have known that the musical comedy with an inexcusable title was an adaptation of "Excuse Me." To people who never went crazy about "Excuse Me," "Toot-Toot" has many advantages. If there is anything at all in a musical comedy this has superiority.

"Toot-Toot" hit Broadway in a heap. There are reasons. The theme is a back number. It dates from the time when Mestayer and a clever company appeared in "In a Pullman Palace Car," and those who saw that comedy must have thought of its situations when they saw "Toot-Toot." Interest in the pro-

duction at the Cohan Theater is enhanced by the military flavor which brings it up to the very minute. If there were less of this flavor in it, there would be less favorable effervescence from the audience. The soldier color is just right. It threads the story from the first act in a Western station. This is a recent addition to the original production which occurred a few weeks since at Atlantic City. The military in "Toot-Toot" is real. The soldiers have had training in camp, or are waiting for acceptance or otherwise. This adds zest to the comedy at the Cohan.

The musical numbers, without exception, have vitality. The dances are the poetry of motion. The chorus is above the average in attractiveness and artistic drapery. As a whole, "Toot-Toot" bubbles with merriment. The book by Edgar Allan Woolf, the lyrics by Berton Braley, recent in this line, and the music by Jerome Kern, are creditable and sustaining.

The honors while nearly evenly divided, trend to Donald Macdonald and Louise Allen, with plenty left to Billy Kent and Louise Groody. Helen Holcomb, an understudy for Florence Johns, renders her part in a winsome manner. Chief Oskentont, who picturesques the last act, is said to be a real red face. He looks and acts it.

The air that lingers—the one which the audience hums as it goes café and homeward bound—is billed "If." It tested the staying qualities of those who rendered it, for they responded on the opening night to repeated encores. The Porter's (Harry Fern) "It's Immaterial to Me," was another test of ability to come back fresh and frequently. The military song is "The Last Long Mile." It has the march swing that always starts a shout. The words and the music are by Lieut. Emil Breitenfeld, 153d Depot Brigade, Camp Dix, N. J., who was trained last summer at Plattsburg.

As is customary, the love tangle (a necessity in a musical comedy) results in the marriage of the enmeshed. Donald Macdonald and Louise Allen are the lovers in this case and, at the finale, man and wife. If there is anything tiresome in "Toot-Toot" it is the train robbery on the exterior of the Pullman. But all train robberies are alike.

"LET'S GO"

Revue in Two Acts, Presented by William Rock and Frances White at the Fulton Theater, March 7.

William Rock and Frances White proved quite conclusively at the Fulton Theater that a series of vaudeville acts do not comprise what has come to be known as a revue, and that one vaudeville team, however clever, is not sufficient to carry an otherwise disappointing entertainment.

Advised as "a costless, castless, careless revue," "Let's Go" appeared to be the outcome of an over-estimated confidence of the principals in themselves. Realizing the extent of their popularity, which is genuine and deserved, they were content to succeed or fail on the result of their own efforts. For the supporting company—Beatrice Herford excepted—does little more than hold the stage while Mr.

Rock and Miss White change their costumes, and all niceties of stage setting and presentation are rather boastfully abandoned. No two performers were ever more determined to be the whole show, and, it may be added, to their own undoing.

From an attitude of friendly anticipation at the opening of the entertainment, the first-night audience gradually passed into a state of indifference that verged on boredom, and by the time the final curtain was lowered there was a disconcerting number of vacant chairs in the orchestra.

Gifted artists as they are, Mr. Rock and Miss White lack the variety of mood and method requisite to such a task as they essayed. They offer much that is good, but nothing that may be called novel in "Let's Go," and the careless, artless method followed in the production—if it may be called such—serves to antagonize an audience that may be pardoned for feeling that it is not getting its money's worth.

Miss Herford is, as always, a delight in monologues of rare inspiration. The Old Club singers and players are a valuable asset and passable vaudeville numbers are contributed by the team of Smith and Austin and by Jack Magee; but the entertainment is not adapted to Broadway and legitimate theater prices.

"THE SQUAB FARM"

Comedy in Four Acts, by Frederic and Fanny Hatton. Produced by the Shuberts at the Bijou Theater, March 13.

Bruce Sanford.....Lowell Sherman
Jack Logan.....William L. Gibson
Gus (Gloom) Johnson.....Harry Davenport
Harry Fox.....Charles M. Sear
Jed Burns.....Bert Angelen
"Pinkie" Florsheim.....Fred Kaufman
Eddie James.....Alfred Dayton
Duke Keynon.....Raymond Bloomer
Randolph Travers.....G. Oliver Smith
Dixie de Vere.....Julia Bruns
Mary Martin.....Vivian Rushmore
Cleo de Montigny.....Ann Austin
"Pop" Tracy.....Susanne Willa
Babette La Mar.....Florence Doyle
Rea St. John.....Dorothy Klewer
Peggy Rogers.....Marie Centlivre
Gladys Sinclair.....Tallulah Bankhead
Hortense Hogan.....Helen Barnes
Jane Sanford.....Jeannette Horton
Virginia Leslie.....Alma Tell

In the words of the motion picture press agent the Hattons have succumbed to the lure of the films. Having turned their diverting pens to the portrayal of life, not as it is really represented but as it is reflected through the double-paned wit and color of their imaginations, in Long Island society, in the world of grand opera singers, and in the dressmaking establishments of fashionable New York, they now proceed to strip to the naked hide certain phases of existence in the film studios of California.

The result, as set forth in "The Squab Farm," is a play that has not the spontaneity, the smoothness of construction, the story-telling quality of their earlier efforts, though here there is again exhibited the undeniable talent for racy humor and amusing characterization. The most successful moments of the comedy are those in which the authors give full play to this talent. When they attempt to be serious, however, they become obviously insincere and clumsy.

Shrewd playwrights are these Hat-

(Continued on page 7.)

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ALL UNITED ON SUNDAY OPENING

THE National Association of the Motion Picture Industry has been an important factor in the fight against censorship during the past year; it has done its part in securing a betterment of transportation regulations and has effected a better understanding among producers; but nothing in which it has been directly or indirectly concerned will arouse more spontaneous public approval than the present effort to legalize the opening of motion picture houses in New York State on Sunday.

Perhaps the strongest appeal to legislators at this time is financial. The fact that the Government is losing a possible annual revenue of \$500,000 will not be ignored, nor will the Albany legislators forget that photoplay houses offer one of the broadest mediums for the circulation of patriotic propaganda and probably the best day to address the working class in large numbers is Sunday.

But even deeper than the issue of the moment is the moral principle involved—the principle of equal freedom, whereby the residents of one community have the same privileges as those of another and none are made the victims of unreasoning prejudice.

Powerful opposition may be expected. It always confronts a reform, however beneficial. But the motion picture interests have a strong backing and they are united in their desire for Sunday showings. Producers and exhibitors will work together, knowing that the public is with them in the fight for the Sunday opening bill about to be introduced in the New York Legislature.

GIVE THE AUTHOR A CHANCE

ALL men are critics. Few create but many pick flaws in the creations of others and with sublime confidence discriminate between the right and the wrong, the correct and the incorrect.

Where painting, music, or any other of the exact arts is concerned, however, one critic is not considered as good as another. Before an opinion carries weight it must be supported by a definite knowledge of the matter under discussion.

Novelists and dramatists are subjected to much untrained criticism, but only after their works have been completed and shown to the public. In dealing with publishers and producers they are negotiating with men whose business it is to estimate the quality of novels and plays and the author at least has the satisfaction of offering for professional consideration his own idea worked out in his own way.

To find criticism in its most ungoverned and dangerous form one must turn to the consulting rooms of motion picture producers when scenario committees are in session. This criticism is ungoverned because it is the outcome of individual impressions instead of definite standards, and dangerous because frequently it tampers with the work of an author before it is completed.

Common justice should assume an author's innocence until his guilt has been proven. If he is guilty of aimless construction, of conceiving scenes that lead nowhere, of wandering aimlessly along without the motive power of a definite idea—then he should not have been commissioned to write the story.

But this is not generally the case. The author may be credited with knowing the effects he wishes to achieve and the director may, or may not succeed in making them clear.

As a serial scenario is passed upon in installments it is an incom-

plete product. The committee comprises employees drawn from various departments of the concern and probably contains not more than one, or at the most two men, who are in touch with either the author or director.

Being imbued with the need for so-called constructive criticism, the members of the committee note the defects in the photoplay and proceed to rend it apart and piece it together again according to their own ideas. These ideas may be as good as those of the author, but often they do not fit in with the scheme of the story in its entirety and when followed may necessitate a radical revision of the outline for succeeding installments.

When these suggestions are followed, as they often are, author and director find themselves compelled to readjust their work to coincide with a number of conflicting viewpoints and the directness of aim, so valuable to any work of art, is sacrificed.

Better results might be realized if it were generally recognized that the real function of a reviewing committee is to give the producers of a picture the advantage of an advance audience that may point out any vagueness or inconsistency in time for it to be remedied. This is quite different from members of a committee becoming co-authors. Having considered the criticism, the men to devise a remedy in their own way are the author and director and if they prove themselves incompetent others may be secured.

To paraphrase an old adage: Too many authors spoil a picture.

LEGAL STAB AT TICKET SPECULATORS

THERE is a glimmer on the theatrical horizon of Illinois—for the public, and likewise a sullen muttering for ticket speculators. In a week of December, 1915, the Cort Theater Company of Chicago was refused a license because the company refused to comply with a city ordinance prohibiting ticket scalping. The Cort Company thereupon obtained a writ of mandamus ordering the City to issue the license. The case went to the Supreme Court of Illinois. That tribunal has just handed down a ruling which, while it does not pass directly on the constitutionality of the existing ordinance, says that such power lies in the State Legislature.

The case is sent back to the Superior Court of Cook County (Chicago) which court decided in favor of the ticket scalpers, and directs that court to a further procedure in the case. That is, as we understand it, referring the case to the Legislature, and reversing the order for the writ of mandamus—putting the case up to the law-making body of the State.

It is an ancient adage that nobody but the Almighty knows what sort of verdict a petit jury will return. This is nearly true of any measure before a State Legislature. But as the case now stands, the Cort Company of Chicago must make another fight on its proposition to permit ticket speculators to scalp the public, if the public is willing to be scalped. If the Illinois-Legislature sustains the Supreme Court, it will put a strangle-hold on the scalpers. That sort of an exhibition will interest the public that is not willing to be fleeced.

THE CENTENARY OF "ROB ROY"

WE are reminded by the reviewers of the London press that we are near the centenary of the production on the stage of "Rob Roy." It was dramatized in 1822, and people who never have read a Waverley novel know that "Rob Roy" was written by Sir WALTER SCOTT. Even this far from its first presentation on the stage, 96 years, there are many to whom Di Vernon is still exquisitely fascinating.

Long before our Civil War this romantic character had found her way to America. Before "Rob Roy" was staged, the name of Di Vernon was on the wheelhouses of a Mississippi River steamboat. How many there were at that time who did not know that Di Vernon was a character in the novel of "Rob Roy", none can guess. But for nearly a half century "Rob Roy" has been known to the playhouse patrons of our country.

While "The Heart of Midlothian" (it is now on the screen) and "Ivanhoe" and "Old Mortality" retain their place in fiction, none of the Waverley novels has the dramatic spirit of "Rob Roy."

In a time where the call is incessant for something new on the stage, it is a comfort to know that "Rob Roy" has never become tiresome. And when England is war-worn and weary at heart, it is something to make one glad that the critics and amusement lovers in London stand by the dramatization of one of the greatest stories of Sir WALTER SCOTT. The same is true in this country where the author is better known and more highly esteemed than are many of our own writers. The fact should encourage our playwrights to go back and dig.

"An Old Exhibitor" did not discover the folly of motion picture censorship, but he has found a new way of making the injustice clear to any one who thinks. Read his page in this issue.

K. & E. TO ROUTE MANY ATTRACTIONS Several New Plays and Players in List—Anderson Named as Recent Ally

Klaw and Erlanger have compiled a list of attractions which will be booked through their office next season. In publishing this list, they say:

"We do not think the public is nearly as much interested in the so-called theatrical fights or differences, as it is in the attractions which will be offered for its diversion."

The list of stars includes Maude Adams, Laurette Taylor, Ruth Chatterton, Ethel Barrymore, Mitzi Hajos, Mary Ryan, Mrs. Fiske, Frances Starr, May Robson, Phyllis Neilson Terry, Ann Murdock, David Warfield, Fred Stone, William Gillette, Henry Miller, George Arliss, Otis Skinner, Cyril Maude, Leo Ditrichstein, Harry Lauder, Raymond Hitchcock, Fiske O'Hara, Chauncey Olcott, Lou Tellegen, H. B. Warner, and Robert Mantell.

Musical plays and dramatic presentations which will be routed by Klaw and Erlanger include their productions and those of their allies. Among the new works which have yet to be produced are: "Yours Truly," "The Dream Girl" (adopted from "The Road to Yesterday"), "Madame and Her Godson," "Go Slow" (adopted from "A Full House"), "Lured," "Mrs. Hope's Husband," "David's Adventure," "Three Paces East," "Any Girl," "The Man from Athabasca," and three pieces yet unnamed, are by Roi Cooper Megrue and Irving Berlin, one by George M. Cohan and one by Harry B. Smith and Raymond Hubbell.

The list of booking allies reveals a new name in G. M. Anderson. Mr. Anderson, in association with Lawrence Weber, produced "The Very Idea" here at a Shubert theater, the Astor.

NEW ATTRACTIONS FOR THEATERGOERS "THE SQUAB FARM"

(Continued from page 5)

tons. They pen plays for Broadway at the same time recognizing the love for old-fashioned morality among Broadway's visitors from the hinterland. Once they master the technique essential to the representation of this old-fashioned morality—they have at their finger tips the method of setting Broadway's inhabitants to nudging each other's ribs—they will begin to file income taxes of Caruso proportions.

"The Squab Farm" does not tell a story, nor can it be called a character study. Rather, it is a series of episodes in the life of an Anatol of the studio, but an Anatol whose plan of operation is somewhat stereotyped and frequently disappointing. A libidinous fellow is this hero-villain who directs pulchritudinous pullets in motion pictures—at least he is thus labeled by the authors. But he fails to come up to expectations. He is perfectly decorous on stage. Amiable amateness a phrenologist might describe his chief bump, for he goes no further than to kiss the hand of the chief squab of his farmyard. Indeed, he repels the advances of a flock of faithful fowls who would embrace him out of gratitude for screen advancement.

When his leading actress, a girl of woefully little intuition, shows that she possesses an impregnable modesty rather than a flamboyant desire to reveal her physical charms in the filming of the Garden of Eden, the director's conscience is deeply stirred

HEARD ON THE RIALTO

Another of Broadway's famous dancers has enlisted. Maurice, who has entertained with his wife, Florence Walton, in vaudeville, in musical comedy, and in exhibitions in hotel ballrooms for several years, has joined the American Army as a volunteer private in the Quartermaster Corps. He has entered a training camp in France to fit himself for duty in the motor truck convoy service to the front lines. Maurice—or, to give him his whole name, Maurice Mouvet—has already taken part in the war, having driven an ambulance which he donated to the French Army last year. He returned to New York last autumn, and for several months has appeared with his wife at the Biltmore.

In announcing the arrival of Harry Lauder, the *Phoenix*, a newspaper of Saskatoon, Canada, remarked: "Harry Lauder will spend next Sunday here, and that's all Harry will spend."

Sydney Rosenfeld's efforts to keep "Under Pressure" before the New York public will not be thwarted if he can help it. Following a brief tour of the play he plans to bring it into a third Broadway playhouse. Incidentally, he is working on a new comedy for Maud Eburne.

A new name will shortly be given to the Norworth Theater now that the playhouse has changed hands, and the big sign which aided in emphasizing the resumption here of theatrical activities on the part of a popular entertainer after a long sojourn in London will be taken down.

There are only two other instances in recent years of new names being selected for theaters which bore the name of a player. These are the cases of the Thirty-ninth Street Theater, which was opened under the name of Nazimova's Theater, and the Harris, which was originally named the Hackett.

Lillian Russell is again appearing in a leading role on the stage. She has joined Raymond Hitchcock in "Hitchy-Koo" at the Colonial Theater, Chicago, beginning her engagement last Sunday.

The American play invasion of London is gaining force with each passing month. Three additions to the already large list of Broadway successes on view there were made last week. Gilbert Miller presented "Nothing But the Truth" at the Savoy, Albert De Courville produced "Cheating Cheaters" at the Strand, with his wife, Shirley Kellogg, in the Marjorie Rameau role, and "The Lilac Domino" opened at the Empire, under the direction of J. L. Sacks.

All three productions were well received, but a special significance is seen in the success of "The Lilac Domino." The *Referee*, in its review, states that the "remarkable thing about the operetta is that it is an American piece with an almost complete absence of ragtime, but all sorts of other graceful dance rhythms and a peculiar wealth of waltzes. It is in its way a shout of American freedom from the chains of the Hottentot and Hawaiian. No more sighings after 'Southern towns!' No more clack-and-jangle plantation toy-symphonies! Just good, scholarly, delicious music! At last those of us who were looking with some trepidation upon the future of Transatlantic light music—of which we are sure to get our full share—can breathe in hope."

Other American plays which are on presentation in London include "Romance," which recently passed its one thousandth performance; "The 13th Chair," in which Mrs. Patrick Campbell is appearing; "Inside the Lines," "The Yellow Ticket," "Brewster's Millions," and "The Beauty Spot." "The Heart of Wetona" and "Du Barry" are shortly to be added to the list.

and he straightway resolves to banish intrigue from his pet vices, but like the formula of "The Great Lover," no sooner has he made his resolution than his susceptibilities find access in a new flirtation.

Lowell Sherman was vigorous and sympathetic in the part of the director. Alma Tell played the badly drawn character of the innocent actress. Harry Davenport gave a finely human performance of an assistant director. Helen Barnes was a pertly pleasing film applicant and Raymond Bloomer as the leading man was the very acme of artificiality and superciliousness.

"MRS. WARREN'S PROFESSION"
Comedy in Four Acts, by George Bernard Shaw. Revived by the Washington Square Players, at the Comedy Theater, March 11.

Vivian Warren.....Diantha Pattison
Mr. Praed.....Arthur Hohl
Sir George Crofts.....Robert Strange
Mrs. Warren.....Mary Shaw
Frank Gardner.....Saxon Kling
The Rev. Gardner.....Samuel Jaffe

As the fifth bill of their season at the Comedy Theater the Washington Square Players revived Shaw's formerly denounced but now undisturbed

comedy, "Mrs. Warren's Profession." Over ten years have passed since the original production here of the play with its accompanying tumult and agitation. But the current playwrighting tendencies of calling a spade a spade combined with a growing appreciation of the salutary effect of the Shavian sermon preached in the play have brought "Mrs. Warren's Profession" into the repute it once failed to enjoy.

A genuinely satisfactory presentation of the play has been made at the Comedy, with Mary Shaw appearing in her original role of Mrs. Warren, the Englishwoman, who maintains disorderly resorts and with the income attempts to bring up her daughter according to the most approved pattern. Miss Shaw's performance is as febrile and realistic as of old. Diantha Pattison played very creditably the part of the priggish, intellectual and not uncharming daughter, Vivian Warren. Robert Strange was seen in the part of Sir George Crofts. Arthur Hohl was capital as Mr. Praed. Samuel Jaffe as the Rev. Samuel Gardner and Saxon Kling as the latter's son gave efficient support.



WMs. N. Y.
FRANK CRAVEN—AVIATOR

A Very Droll Figure in "Going Up." 50th Day is His Chief Assistant.

"THE WIDOW'S WEED"

Comedy-Drama in Four Acts, by Alfred H. Brown. Produced by The Masks, Inc., at the Lexington Theater, March 11.

It is rather difficult to determine the mental process of a playwright who harked back some twenty years and dug up a play model on which to found "The Widow's Weed," a comedy-drama that opened a two-weeks' engagement at the now popular-priced Lexington Theater. Her effort is of a school long abolished. The best characterization of the play might be attained by mentioning the helpful hints that followed the names of the characters on the program. They were: Peachy's brother, the widow, the Money Bag of Tamarac, Whose Morals Are Too Perfect for Comfort, Sweet and Youthful—But Naughty, Of Yale and the Forestry School, A Newlywed, Her Young Husband, Jack's Fiancee, A Lumber Cruiser, Spence Martin's Meeker Half, Who Is Dominated, The Village Beau, Proprietor of Bin's General Store, A Wandering Musician, His Daughter.

The play concerns the always obviously successful love affair of Tip Manning, a lumberjack, and the Widow Jones, the proprietress of a boarding-house in Tamarac, Me., which is infested with the type of city folks generally evident in this type of comedy. There is a long and monotonous to-do over some tobacco, which is impossible to get at the general store as its latest consignment is tied up on the daily train, which fails to put in an appearance for a week owing to snow.

The play has been fairly well staged, and rather impossible roles are handled adequately. However, it is again apparent that the backbone of this company is their character man, John J. O'Hara, an actor of exceptional talents and scope. Grace Carlyle and Norman Hackett played the leading roles.

BRADY COMPANIES IN CAMPS

William A. Brady is organizing a special company to present "The Man Who Came Back" in the cantonment theaters, and will also send companies in "The Man of the Hour," "Mother," and other plays around the Liberty Circuit.

BIG ATTENDANCE AT MEETING TO PUSH SUNDAY OPENING BILL

Allied Committee Makes Progress in Fight to Amend Law—
Fifty-one Divisions Under Captains

The Allied Committee of the Motion Picture Industry made big progress last week in its fight to make the Motion Picture Option Bill a law. The bill amends the State penal laws, permitting the exhibition of motion pictures on Sunday after two o'clock, except where the governing body of the community may later adopt an ordinance forbidding such exhibitions.

A big and enthusiastic meeting of the motion picture men was held at the Hotel Ten Eyck, in Albany, on Thursday, March 14, being attended by some forty representative leaders of the industry. John Manheimer, chairman of the allied committee of the state, which is pushing the campaign for the amendment, presided. Highly optimistic reports were received upon the work already accomplished in moulding public opinion of the state behind the proposed bill. Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, and secretary of the allied committee, presented a detailed account of the work accomplished during the week past from the New York and Albany headquarters.

State Divided Into Districts

It was decided to make the divisions of the state according to the 51 senatorial districts the basis of the campaign and to appoint an exhibitor-captain for each district to direct the work on the amendment. Each exhibitor-captain in turn will appoint three other exhibitors of his section, who will look after the assemblyman divisions of the senatorial district. This means a direct, personal and strenuous campaign in every part of the state.

It was further decided to call a joint meeting of the exhibitor-captains and the members of the Allied Committee at the Hotel Ten Eyck, in Albany, March 19, at 3 o'clock, at which time the state-wide work will be reviewed and further plans made.

The wholehearted and thorough way in which the ground was covered at last week's Albany meeting, and the fine work already done throughout the state foreshadows the most complete campaign ever conducted by the film interests in a legislative matter.

At the Albany meeting, J. Robert Rubin, secretary of the Metro Pictures Corporation, and Arthur S. Friend, treasurer of the Famous Players-Lasky Corporation, were present and made addresses of encouragement and offered their co-operation. Another enthusiastically applauded address was made by Max Spiegel, treasurer of the allied committee and secretary of the Mitchell H. Mark Realty Corporation, controlling the Strand chain of theaters in the state.

League Officials Present

The various state officers of the Motion Picture Exhibitors' League of New York were present, including Sydney S. Cohen of New York president; Samuel Suckno of Albany, first vice-president; Walter A. Zeisor of Schenectady, second vice-president; Rudolph Sanders of Brooklyn, third vice-president; L. A. Buettner of Cohoes, fourth vice-president; John Wittman of the Bronx, treasurer, and Sam Berman of New York, secretary.

Others at the session were: William Brandt, of the New Albany Theater, Brooklyn; Benjamin Apple, of the

King, Troy; Louis L. Levine of Brooklyn; Henry Cole, of the Royal, the Bronx; John L. Mynerse, of the Broadway, Schenectady; George Roberts, of the Hudson, Albany; Frank X. Shay, of the Pearl, Schenectady; Morris S. Silverman, of the Happy Hour, Schenectady; Frank N. Barhydt of Troy; Walter M. Powers, of the Colonial, Albany; Charles McCarthy, of the New, Hoosic Falls; F. Frayne, of the Palace, Schenectady; F. E. Menserch, of the New Albany, Schenectady; John J. Walker, of the Lincoln, Schenectady; Allan Beckett, of the Lyric, Saratoga Springs; Charles O'Reilly, of the Sixty-eighth Street Playhouse, New York; W. H. Gray, of the Rialto, Schenectady; William Fait, Jr., of the Avon, Utica; W. H. Linton, of the Hippodrome, of Little Falls, and of the Richmond, Herkimer; Fred Elliott, of the Clinton Square Theater, Albany. John Manheimer presided.

Captains Are Named

The exhibitor-captains named for the fifty-one senatorial districts follow: 1, Mrs. Jennie Reitmeyer; 2, William Bigall; 3, Rudolph Sanders; 4, William Brandt; 5, 6, William Hilkemeyer; 8, Sam Burman; 9, Louis L. Levine; 10, Samuel Lesselbaum; 11, David Weinstein; 12, Charles Steiner; 13, A. Fanchie; 14, John Manheimer; 15, Max Spiegel; 16, 17, Chas. L. O'Reilly; 18, A. J. Wolff; 19, Sydney S. Cohen; 20, Sidney Ascher; 21, John Wittman; 22, Henry Cole; 23, Chas. Moses; 24, B. L. Feinblatt; 25, George Cohen, Newburgh; 26, Frederick H. Elliott; 27, Sidney A. Huffman, Saugerties; 28, Samuel Suckno; 29, Frank Barheit; 30, Allan Beckett; 31, W. A. Zeisor and Chas. G. McDonald; 32, Ben Young, Ilion; 33, Lou Bittner; 34, A. S. Hardy, Malone; 35, Fred Gilroy, Ogdensburg; 36, W. H. Linton and Chas. Fait, Jr.; 37, ———; 38, Emmett Cornell; 39, David Cohen; 40, Edward Morgan, Morgan Theater, Auburn; 41, William Dillon, Strand Theater, Ithaca; 42, 43, 45, 46, W. C. Hubbard, Colonial Theater, Rochester; 44, Arthur Smith, Hornell; 47, Chas. Hayman; 48, 49, 50, H. B. Franklin; 51, Woods and Peterson.

VITAGRAPH WINS FINAL VICTORY

Court Decides "Within the Law" Case in Favor of Producer

Walter W. Irwin, general manager of the Vitagraph distributing organization, announces the final victory of the company in the legal controversy connected with the showing of "Within the Law" in Chicago. The entire industry has made a distinct and important gain through the decision which permits the unrestricted showing of Vitagraph's drama.

The decision, handed down by the Appellate Court in Chicago, March 19, probably will stand as a precedent in litigation affecting the exhibition of motion pictures. The direct result of the decision is that "Within the Law" may be exhibited in Chicago without fear of police interference, although for several months past the leading theaters of the Windy City have exhibited the feature under protection of an injunction obtained by Vitagraph.

PAY \$5,000 FOR CHAPLIN RIGHTS Seven of Series to Be Seen at Strand, San Francisco

Turner and Dahnken, who hold the franchise in the First National Exhibitors' Circuit for northern California and Nevada, report that they have arranged to release seven of the new \$1,000,000 series of Chaplin comedies through the Strand, of San Francisco, instead of the Hippodrome, as originally announced. The Hippodrome will have first run of "A Dog's Life," carrying out the provisions of their contract with Turner and Dahnken, but after that the picture will be shown at the Strand, together with all forthcoming Chaplins.

It is understood that the Strand executives handed over a bonus of \$5,000 in real cash to the managers of the Hippodrome to secure their rights in the series, and that they are also paying a rental price of \$3,500 for two weeks' service on each picture.

This figure is supposed to establish a record price for two-reel comedies in any part of the world, and is a significant commentary on Chaplin's popularity on the Pacific Coast, where he is said to have a great following.



National, N. Y.
NORMA TALMADGE
Select Star in Charming Costume.

JULES MASTBAUM ASSUMES CONTROL Brother of Late Head of Stanley Co. Now Guides Organization

Jules E. Mastbaum, one of the members of the firm of Mastbaum Brothers & Fleisher, and an active spirit in theatrical and motion picture circles in this city and New York, and brother of the late Stanley V. Mastbaum, last week assumed charge of the destinies of the Stanley company, and its theaters and organizations connected with it, as the president and managing director, the official positions held by his brother prior to his sudden demise.

In taking over the burden of the manifold interests which only death caused his brother to relinquish, Mr. Mastbaum expressed the determination to continue and to expand the policies which made the Stanley Company and its associate interests a powerful organization.

Jules Mastbaum, himself a man of strong personality and indomitable energy, was closely connected with his brother in many business affiliations, and he too made a careful study of the motion picture field. As a result, he comes to the head of the Stanley Company fully equipped mentally and physically to take up the work which Stanley Mastbaum's death interrupted. Mr. Mastbaum is well known in this city and in New York, and his name is one that is remembered in connection with the efforts made to find the remedy and possible cure for infantile paralysis. He expended large sums of money in fitting up a research laboratory at the Jewish Hospital.

RELEASED MARCH 18

The release date on "The Life Mask," Mme. Petrova's third picture made under her own management, has been set by the First National Exhibitors' Circuit for March 18th.

An ingenious mystery story in six reels, adapted to the screen by Mrs. L. Case Russell, "The Life Mask" was directed by Frank Crane, and shows the Polish star in a strong emotional role against an attractive background.

CORRINE GRIFFITH SIGNS

Corrine Griffith, who has been appearing successfully in Vitagraph pictures, has just signed a new contract with that company for two years, and is to be starred in the best available photoplays. Miss Griffith went to Palm Beach last week for a short rest prior to starting her work under the new contract.



OLGA PETROVA AND FRANK CRANE
Photographed While at Palm Beach Making "The Life Mask"

BRUNET PLANS FIVE PATHE SERIALS FOR 1918 SEASON

F. Zecca Appointed Director General of Productions—Emphasis to Be Placed on World Market

Pathe policies under the administration of Paul Brunet, vice-president and general manager, include comprehensive plans for the world-wide distribution of quality productions through the international organization of Pathe Freres, according to a statement issued last week.

The outstanding feature of the plans for the American market is the announcement that four serials in addition to "The House of Hate," the current serial release, will be issued in 1918. Under the direction of Charles Pathe, a new standard has been set for serial productions, and Pathe's continued photoplays of the future will be of a quality never before attempted. Pathe production is under the control of F. Zecca, director-general of productions, under the new administration.

"The policies of Pathe in America," stated Mr. Brunet, "are based upon the fact that we are part of the world-wide Pathe organization that has thrown open the markets of the civilized world to motion pictures. This fact gives us important fundamental advantages, the greatest of which is that from the complete control of our output in all of the markets of the world, we are able to realize greater returns on each picture. There is a corresponding increase in the returns to the producer encouraging him to better the quality of his pictures."

Pathe and Quality

"It is our idea to have the name of Pathe associated with quality productions only. In other words, when a picture is released under the trademark of Pathe, we want the exhibitor to know it is a good picture."

"Pathe is primarily a distributing organization with a world-wide system of exchanges that keeps us in constant touch with motion picture theaters of every country. We are in many ways like a book publisher who handles the works of the greatest authors finding the greatest market for their output and realizing for them the greatest returns. Instead of books, we

publish films. These films, like books, are translated into all languages.

"Charles Pathe was the first to realize the opportunities of world-wide distribution. Under his policy the cost of the negative is divided among the exhibitors of all countries instead of being charged, through high rentals, against a proportionately few of those who show the picture. Wherever there is a motion picture theater, a Pathe representative can be found. Pathe has agents in every important motion picture center of the world. In the United States we have thirty exchanges. We are still organized in Canada and Mexico. Our South American activities are centered in Venezuela, Chile, Peru, Bolivia, Brazil, Argentina, Uruguay and Paraguay.

"Steadily, this world-wide distributing organization has been perfected, and now Pathe is organized in Russia, Algeria, South African Republic, West Indies, Australia, New Zealand, Tasmania and the adjoining islands in the Pacific, Spain, Italy, Sweden, Norway, Denmark, Switzerland, Bombay, Singapore, Manila, Batavia, Shanghai, Hongkong and Japan. France is the headquarters of the Pathe organization.

Under Central Control

"This organization under one central control, enables Pathe to throw open the markets of the entire world to the producers of good pictures."

"This policy of 'quality pictures only' applies to serial program as well as to features," Mr. Brunet stated. "The House of Hate," the first serial released in 1918, sets a new standard for production, cast and story. Production is actively under way on a new serial to follow 'The House of Hate.' It is understood this is a new type of Western story, written by Gilson Willets, author of 'The Double Cross,' and produced under the supervision of the Astra Film Corporation, which produced 'The Iron Claw' and 'The Fatal Ring' as well as 'The House of Hate.' A cast of unusual strength has been engaged for this serial production."



FOURTH "HOUSE OF HATE" EPISODE
Pathe Serial with Pearl White as the Star

GENERAL FILM'S EFFICIENCY POLICY BRINGS GOOD RESULTS

Clearing House System Proves Convenience to Exhibitors—Film Is Handled Without Delay

When a number of months ago General Film Company launched a campaign under the slogan, "Make the world safe for the exhibitor," its exchange facilities were thrown open to motion picture producers at large as the first step in conservation of costs. It was a radical step, but it promised immediate fruit in the way of reducing service expenses which had brought about burdensome conditions in the industry. General Film Company now issues a statement declaring that promise to have been perfectly realized.

Recent events have shown that the General Film clearing house idea appeals to a host of exhibitors and manufacturers alike as the logical anchor for safety for the future. The exhibitor discerns the convenience in getting the whole of his house program from one reliable exchange, the wide range of producers and product represented, the intensified service available, and the reduced overhead expenses to be charged to service all spelling benefit to him.

"General Film's policy of furnishing the maximum of service at a minimum of expense has been followed with a period of progress and prosperity which has never been equaled in the later history of the company," said a General Film official. "We are to-day handling successfully a greater variety of product than any other organization and constantly adding to our long list of admirable releases. The offer made some months ago by General Film to act as the clearing house for the meritorious product of any manufacturer has been followed by the gradual increase of releases—big features down to one-reel subjects, until unusual demands were made upon the machinery of the organization. It took care of them, not only without strain but even with improved efficiency. Indeed General Film Company's full capacity for service has never been tested, nor has its usefulness found the limit of its possibilities. This insures that General Film will be an important factor in further stabilizing the industry."

"The immediate results obtained at General Film's thirty exchanges by 'Hodkinson Service' in distributing the Paralta Plays did more than any one thing to convince the industry of

the resourcefulness and efficiency of the company's clearing house for product. Within a few weeks after the release of the first of the Paralta Plays the bulk of a whole year's contracts was lined up. The handling of a film proper was not delayed or interrupted a moment, and the whole service was in full swing in much less time than it would have taken to organize a separate exchange system. And it was in full swing at a saving of almost the total cost of building a separate system. The clearing house idea advanced by General Film as a modern plan of business is now in practice—the greatest advance made to date in solving the merchandising perplexities of the industry.

"It is due to the long experience and highly perfected condition of the organization that it was able to give so prompt and convincing a demonstration of its scope and value."

"LA TOSCA" ON SCREEN

Pauline Frederick Makes Sensational Fall in Death Scene

The Famous Players-Lasky film version of Victorien Sardou's "La Tosca," to be released as a regular Paramount picture, it is announced, presents a most elaborate screen translation, which has been done from a scenario by Charles E. Whittaker.

In this production Pauline Frederick makes a sensational fall of thirty feet from a parapet of the fort into the water in the death scene. This incident follows the killing of her lover, Mario, by the firing squad after Tosca has stabbed Scarpia, the chief of police. In escaping the pursuing soldiers Tosca is supposed to be shot and fall into the water. Although Miss Frederick could have "doubled" in a longer shot of this scene, the star insisted upon doing the feat herself. "La Tosca" is scheduled for regular release, Mar. 25.

JACK PICKFORD IN ARMY

Los Angeles (Special).—Jack Pickford, the Paramount star, is reported to have enlisted in the aviation division of the army. The same report stated that he had left the coast for New York to begin training. Mr. Pickford is below draft age and is married, his wife being Olive Thomas, formerly on the stage but more recently acting before the camera.



MARY GARDEN AND HAMILTON REVELLE.
"The Splendid Sinner," Elaborate Goldwyn Offering.

WITHOUT FEAR OR FAVOR—BY AN OLD EXHIBITOR

Gross Inconsistency in the Matter of Censorship—Popular Songs That Menace Morals Pass Unchecked—More About Fraudulent Stock Promoters and Their Victims

COMMENCING this week "Without Fear or Favor" is going to expose the inconsistency of our legislators in providing censorship for motion pictures and permitting popular songs to go their evil way. It is well-nigh impossible to produce a smutty film today because the manufacturers themselves insist on the submission of all motion pictures to the National Board of Review, which is composed of public persons and social workers in New York whose personal integrity is beyond dispute. There is no such central review board for popular songs, nothing whatsoever to act as a corrective force, and vile songs go out through the country unchecked by even the suggestion of city or state censorship.

The carefully watched photoplay alone seems to need the attention of state and city authorities. How preposterous! If the film was not so closely watched at the time of its issuance there might be reason for a state and city check-up. The popular song, which receives no central check-up at all, gets neither state nor city check-up, either! Inconsistency, thou art! And to show you that whereas the photoplay finds local censorship superfluous, the popular song NEEDS IT, learn how the Federal authorities had to go over the heads of the local authorities in Chicago and suppress a "popular song" there. This particular song is even now (excepting in the Chicago district) on sale in every community in the country. It has to do with an interesting war-time problem: that of the young girl whose usual male companions have been withdrawn from the social circle to do their patriotic bit. The "big brothers," too, are away, and it has become the work of women's bodies the land over to afford protection to these little sisters, so that in their natural craving for male companionship they make no undesirable associations.

Some communities have been so animated with patriotic zeal that there are practically no young men under the age of thirty-one left. Can you imagine what must be the feeling of these boys when they are told via a popular song that "It'll be a hot time for the old boys when the young men go to war?" The song is a "smartly" written prediction of what unsophisticated young girls may expect at the hands of over-the-age libertines, who will be the handiest male company the girls can have. Of course, the Federal authorities had to act on a menace like that! But how about the local authorities that are so careful of the public morals that they must needs review motion pictures after the National Board? THEY are so scrupulously careful that it doesn't seem possible they didn't act! Still, they didn't! The facts in the case, reveal nothing else. The Department of Justice men descended on the publisher's local office, seized the manager and then gathered in the music managers of Woolworth's, Hillman's, the Kresge and other well-known stores for a talk on just such music. THIS WAS IN THE GREAT CITY OF CHICAGO—HOME OF FUNKHOUSER! Surely a city so well equipped to censor motion pictures that have already been censored, ought not to be at a loss to deal with popular songs WHICH NEVER EVEN PRETEND TO PRIOR REVIEW!

WHY MOTION PICTURE CENSORSHIP?

To the legislators of the States that have motion picture censorship and of the States that are contemplating it: The photoplay of to-day is from the pen of the best writers. If it is harmful to public morals, there are long-established ways to proceed against it, for public entertainment is regulated by statute. As a matter of fact, honest legislators appreciate that the motion picture is clean. How can honest legislators explain censorship measures for motion pictures when none exist, or are even contemplated, for the vile "popular song," which can be found in respectable department stores and atop pianos in respectable homes? Which is the greater menace, Mr. Honest Public Man? Do Masterlinck, Charles Klein, Eugene Walter, Kate Jordan, Will N. Harben, O. Henry, James W. Gerard, William J. Flynn, and P. G. Wodehouse (names from release list in recent MIRROR) need censorship, or do such suggestive contraptions as the below, which are allowed to circulate freely through the homes of the country?

THERE'LL BE A HOT TIME FOR THE OLD MEN WHILE THE YOUNG MEN ARE AWAY

All the girls are grieving, cause the boys are leaving, gone to face the foe.
But the men of fifty, they feel mighty nifty, they don't have to go.
Young men they are sailing every day, who will love the girls while they're away?

Chorus:

There'll be a hot time for the old men while the young men are away,
When the young men go to France, oh, won't the old men have a wonderful chance to raise the dickens with the chickens.

They'll have everything their way.

All the old men read the papers and laughed, when all the young men were caught in the draft.

There'll be a hot time for the old men while the young men are away.

WHY MOTION PICTURE CENSORSHIP?

I wonder what the reason is? Can it be that if song-inspection was desired it could be accomplished so easily, there would be no excuse for the formation of expensive censorship boards? (The one that Whitman killed in New York was to have a staff of twenty people—all nice, "soft" political jobs!) Well, the Old Exhibitor is sure kept guessing. Meanwhile, the pictures were never so beneficial as now, nor the popular songs so demoralizing. I think I'll print a "lyric" of one popular song per week on my page just to show you what I mean. And then I wish you exhibitors in "local censorship" centers would ask your neighbors for the answer!

The resignation of mortal activities by one man and the resignation of company activities by two, are features of the week's trade news. Stanley V. Mastbaum succumbed to Death where he failed to give in to the efforts to quell him of practically every big producer and distributor. The Philadelphia situation under Mastbaum may have been too "tight" for manufacturers' comfort, but, after all, didn't Mastbaum bring prosperity to the Philadelphia exhibitors as he had promised them he would? And as regards harming the manufacturer by eliminating exhibitor competition, don't exhibitors too often play into manufacturers' hands through over-competition? Mastbaum resented this condition, as he surely had a right, and decided that in the Quakertown, anyway, it would be remedied. Manufacturers' spokesmen have claimed he went to unfair lengths in this remedying, but that is a matter for debate. We exhibitors who suffered from the Manufacturer Czar back before the days of "open market" were not disposed to

pity the producers if an Exhibitor Czar raised his scepter to them!

I have expressed my high opinion of J. A. Berst before in these columns, and so his resignation from Pathe, of course, brings a feeling of regret from me. We know too little of the new head, Mr. Brunet, to write of him. But Berst we have "followed" since 1910. The highest type of motion picture executive extant. A man who brought stability to his every motion picture association. A conservative, with foresight, nevertheless. And how this unconservative business needs that sort of man! Just one weakness, however—a disposition to let small men become right-hand men. This through a desire to give talent of promise the broadest chance possible: Mr. Berst battled his way up himself.

Now, to B. A. Rolfe: The reason for his resignation from Metro is quite unknown. Had the Berst penchant for stability. The Rolfe-Metro studio was no everchanging hive! Ran along like a well-regulated commercial establishment. While some time since we printed a letter from a Coast correspondent implying a want of consideration of employees at the Coast studio Mr. Rolfe was managing, it is better known to us that the Rolfe New York studio was a model of decent treatment, thanks to the spirit of its head. Showing you that we don't believe all the letters we print!

Couple of Old Exhibitor "I-told-you-so's" in the week's news wash. We warned about new move of the movie stock promoter—to patriotic pictures. "Be a patriot and buy my stock." And we said that the patriotic-picture stock seller would sell himself into a cell! Well, some men in the Titan Moving

Picture Company of Chicago know now what we meant by that! A little later the police got after the promoters of "Birth of a Race" stock. Almost a million dollars' worth of this had been placed. It was also a Windy City flotation. But just to show you that all the "easy money" for movie stocks isn't in the Middle West, the Los Angeles district attorney has laid hands on William M. Freese and William T. McKenna, operating as the Industries Educational Film and Land Company. And lest you think that their gag wasn't the patriotic one that I claim is in favor in movie stock circles, note this from the newspaper story:

"The men told the investors they were planning an immense studio near Victorville, Cal., it is alleged. Before the war they were contemplating a preparedness picture; AFTER WAR HAD BEEN DECLARED THEY SAID THEY WERE GOING TO MAKE PATRIOTIC PICTURES."

Ain't it awful, Mabel, the way "Fear or Favor" has the crooks' number? Two hundred thousand dollars was had from gullible Los Angeles citizens by the Industries Educational film-flam. Los Angeles, that took the infant movie baby in and nursed it to its present producing strength! Why don't the reputable producers of the country pitch into a fund that will finance the placing of big ads in all the leading newspapers warning friends of the pictures not to buy picture stock? My second "I-told-you-so" has to do with stars' agents as responsible for the star-salary-evil. Almost four months ago I told how the agent-leech fastened on the player or director, to neither the latter's nor the producer's advantage. This week Carl Laemmle gives out a letter from an admirer, in which the following is an all-confirming extract:

"Here's a trick that a certain successful agent whom I know has pulled with much success. This individual gets chummy with players and directors who are meeting with a fair degree of success and plays strongly upon their egotism. If the agent or director is obtaining a salary of \$500 a week the agent is confident of his ability to get them \$800 a week and, upon condition that anywhere from 25 to 50 per cent of this amount is turned over to him regularly as long as the more advantageous contract lasts, he will get this increase for them. Naturally, the artist agrees. After all, an increase is an increase. I can name you a dozen prominent players who are turning over a good part of their salaries to agents under these very conditions."

Triangle has held out so long for the picture as against the star that an ad in relation to her studio facilities startles me!

"Stars who wish to control their own productions," it says (the italics are Triangle's own), "from scenario to theater, may do it easily," and so on under a plan that the announcement outlines.

From the house that is fighting the star, too! Indeed, from the house that was going to give customers its star reissues; and then sold them state rights! Why, we thought that to Triangle's vision the play was alone the thing—that

the star was a legend the other fellow believed in.

The current announcement would indicate that Triangle concedes the star. Certainly, he must be with us, and his pictures *booking* even—or how could stars have money enough to "wish to control their own productions"? Triangle doesn't waste valuable printed space appealing to folks who don't exist. So the star, bank-roll and all, does exist! This ad is proof that Triangle must have heard something about it!

The bitterly anti-Wilson *Tribune* of New York says editorially:

"The more one sees of the Administration's American propaganda the more one wants to know what its foreign propaganda is like?"

Nothing answers this better than a letter a friend of the Old Exhibitor received recently from Jules E. Brulatour, once a leading movie producer and now the director of the Division of Foreign Picture Service, Committee on Public Information. Here is the significant final paragraph:

"At the present writing all the foreign countries are covered. Representatives have already sailed for France, Spain, Italy, Scandinavia, Switzerland, Russia, England, Mexico, South America," etc.

Well, Mr. *Tribune*, "it's like" a—Western cyclone!

While that sincere writer, Jay Kaufman, of the New York *Globe*, says rightly that "Without Fear or Favor" was mistaken about the Fox banquet—that it wasn't in honor of his "art" as a picture producer, but of "his record in the field of charity." Showing you that Old Exhibitor is very human. Like Mr. Kaufman, who feels that making pictures—movies, that is—cannot be an art because there is such a strong commercial element! But dollars and cents enter into everything. The artist must buy the canvas on which he will breathe a masterpiece—and the brushes and oils, too! How can you *dodge* the commercial element? You cannot. It's all a matter of viewpoint, this Are-Movies-Art question, and the *Globe* and Mr. Kaufman say No, while their own Dr. Frank Crane shouts loudly Yes! Take the item that comes to hand about Arnold Daly. Wouldn't you call his stage production of "The Master" art? Indeed, could Daly do a thing that *wasn't* artistic?

"Ten days ago," says this story, "when 'The Master' seemed to be on its last legs, Daly made a speech between the acts deriding the taste of New York producers and theatergoers. He threatened, if 'The Master' had to be withdrawn, to quit the theater permanently and devote himself to moving pictures."

Obviously, for the reason that the picture-going public appreciated art and were in the habit of supporting it.

Among other things that the Federal authorities got hold of in their recent drive on the Chicago packers was correspondence that indicated a huge expenditure for newspaper publicity that was expected to win the good will of the public. I am not well enough acquainted with the facts to say whether the packers were entitled to this good will, but I can very safely say that the publicity failed absolutely of results, for I doubt greatly whether the American public is more hostile to-day to any American private business than it is to that of the Chicago packers. Explaining the disclosures about publicity, Swift and Company announce:

"At a recent hearing of the Federal

Trade Commission, there was introduced correspondence taken from the private files of Swift and Company, which showed that the company had been considering for some time an educational advertising campaign. The need for this publicity has been apparent to us for several years. The gross misrepresentation to which we have been recently subjected has convinced us that we should no longer delay in putting before the public the basic facts of our business, relying on the fair-mindedness of the American people."

As we say, the entire expensive campaign was a fizzle. American public opinion is "laying" for the packers! But I wonder if the press campaign had been supplemented by a movie one, whether would it have succeeded? For instance, suppose cheerful little stories, based on the welfare work the packers are supposed to carry on for their people, had been shown to smiling audiences in every city, town and hamlet in the country. Can you imagine the psychological effect of that? With some popular hero of the screen playing a happy packing-house employee? One of these days the publicity possibilities of the screen will be fully realized by the men who launch advertising campaigns. Then the newspaper press will be used merely in conjunction with the more powerful motion picture.

The worst sin in the world, according to some of the fools one is forced to listen to, is that of James W. Gerard in sponsoring a movie reproduction of his adventurous years in Germany. If these years were unimportant in a public way, I would agree that Judge Gerard was "seeking notoriety" or whatever the foolish ones term it, but since they have real historical import I would say they are simply rich material for the day when history will be largely taught through the motion picture. This day has been slow in

approaching for the reason that conscientious educators found that "historical films" generally had flaws that would give students a false idea of the times intended to be portrayed. Such a statement will not please my motion picture readers, but it is the absolute truth. I know, because I was deeply interested in the educational side of the motion picture at one time. George Washington stories were discovered to have Continentals firing muskets that were unknown before the Civil War, and there was similar "bad detail." The most progressive educator could not afford to play with such dynamite! How often did I not hear the wish, "Too bad they couldn't take films then!" The hundred and fifty years between gave a chance for too many inaccuracies to slip in.

All this is being remedied by Judge Gerard, who undoubtedly is watching every scene of the film of the four eventful years very closely. Today, men of the vision of the numskulls who objected to Fulton's steamboat, may debate the propriety of Mr. Gerard's action, but I am sure there will be naught but thanks from posterity. How motion picture men (and I have found a few) can question the Gerard procedure is more than "Without Fear or Favor" can grasp, for the Judge has clearly hastened the day when the film will be the great pictorial historian. That day will find all history covered by cinema records of unquestionable accuracy, for they WILL HAVE BEEN MADE UNDER THE EYE OF THE GREAT MEN WHO TOOK PART IN THEM. Or else they will not be considered genuine! The writer is not surprised that James W. Gerard has headed this movement. We remember him from the New York Supreme Court bench. There he constantly showed his forward-looking temperament by ruling in accordance with common sense, as against "precedent."



ALEC LORIMORE,
Managing Director Famous Players-Lasky
Australian Office

PATRIOTIC DRAMA IS NOW REVISED New Scenes Added to Goldwyn's "Joan of Plattsburg"

In compliance with the request of the Government, Goldwyn deferred the release of Mabel Normand's "Joan of Plattsburg," by Porter Emerson Browne, until certain additional scenes could be made to take the place of those found undesirable by the military authorities. With the production of "Dodging a Million" under way, it was necessary to continue with it until time could be found to revise the patriotic drama.

Then came the success of "Dodging a Million," and again it was thought advisable to concentrate on a production which could be made in the Goldwyn studios rather than out of town. So Miss Normand, Director Clarence G. Badger and her company began an intensive attack on "The Floor Below," just now released. Then came "Joan of Plattsburg," which George Loane Tucker took in hand, together with Miss Normand, Robert Elliott, leading man; Joseph Smiley and Cameraman Oliver T. Marsh. The party is in Tampa, Fla., busily engaged in putting beauty and appeal into the new Normand play.

WORLD DIRECTOR REMAINS Harley Knoles, Producer of Many Successes, Renews Contract

Harley Knoles, who directed Alice Brady in "Bought and Paid For," Carlyle Blackwell and Evelyn Greeley in "The Burglar" and Madge Evans in all of her recent successes, has renewed his contract with World-Pictures for a long term of years.

Mr. Knoles is an Englishman by birth but has resided in this country for a number of years. He received his initial training in the direction of motion pictures in English studios, and upon coming to America, grew with the industry until he has become one of the foremost directors of the day. The renewal of Mr. Knoles' contract means that he will continue in the direction of little Madge Evans.

The next Paramount-Mack Sennett comedy is entitled "Those Athletic Girls," and will be released March 23. The picture was directed by Edward Cline under the personal supervision of Mack Sennett, and the leading role is played by Louise Fazenda, supported by F. B. Cooper, Glen Cavender, Ethel Teare and Laura LaVarnie.

HELPING TO FORGE THE CHAIN

THE MIRROR received the following from the "The Eagle's Eye" management in reply to a recent comment made by "An Old Exhibitor" relative to the dispute over booking the patriotic serial in the houses of Marcus Loew.—EDITOR.

Just a proffer of aid, Old Exhibitor, in helping you to forge the chain which you started on in your column of Feb. 23, about big men and small employees. You start with a letter criticizing the manner in which Mr. Mitchell, of the Marcus Loew offices, treats salesmen of motion pictures. You link that to a story of a man, who, failing to get revenge on one who had succeeded in a position as superintendent of an apartment house, by physical combat, accused the victor of disloyal utterances.

It is the next link which needs re-forging before the chain can be subjected to much of a strain. You assume that the makers of a "certain serial" (we have no objections to the use of the name of "The Eagle's Eye") were in the same position as the deposed apartment house superintendent, and in the hysteria of their grief at losing the booking, decided to even up by accusing Mr. Loew of being disloyal.

If you had examined the material you put into that link you would have discovered that the identity of the booking office which had refused to book the "certain serial" because "it was too contrary to the thoughts and opinions of their German patrons" was carefully excluded from the first publication of the incident in the New York "Times." Mr. Loew, himself, made the announcement that it was his circuit in the columns of the New York "Herald," in denying that he had considered his German patrons in refusing to book the "certain serial." He went further and said that the reason it had not been booked was because "he had heard that the picture was pro-German." Who then, Mr. Loew or The Whartons, should be placed in the position of the deposed apartment house superintendent in this link of your chain? Incidentally, do you think a man is so awfully big when he puts himself on record as being gullible enough to believe that William J. Flynn, who retired but a few weeks ago as Chief of the U. S.

Secret Service, would write a pro-German serial?

Remember, they have been among the most loyal of the theatrical supporters of Uncle Sam. They have thrown their houses wide open to his every propaganda campaign. That is quoting your fourth link, Old Exhibitor, the "they," of course, referring to Messrs. Loew and Schenck. An essential part of this link would appear to be a letter which Mr. Loew had published last fall, criticizing the Four Minute Men. Your intimate acquaintance with the motives of the Loew offices should enable you to get a copy of this letter, and at the same time you might examine the confidential report made by the house manager, of the Loew house where the Four Minute Men were given a try-out early last August. It would be interesting to note if that report contains the following incident:

"During the course of the speaker's talk, he declared that it was the duty of every American to act immediately, and thus forestall any chance of the barbarities committed in Belgium being repeated upon the women and children of America. As the speaker said this, the house manager turned to us and said: 'That man is a liar. I was in the German army four years, and I have three brothers in the German army now. The German army does not do such things.'"

Of course, Old Exhibitor, this is merely the report of the occurrence which we received from the Four Minute Men. Certainly the patriotic Messrs. Loew and Schenck should not be blamed, even if such a remark was made by the sole judge and jury selected by them to pass upon one of the most essential features of Uncle Sam's theatrical propaganda.

Need it be added that there are two affidavits setting forth the real reason for not booking "The Eagle's Eye" as given by the Loew offices, which you may see at any time when you may care to visit the offices of the producers of a "certain serial?"

CRITICISM IS ANSWERED BY EXTENSION OF ORGANIZATION

Charles M. Rosenthal Gives Detailed Explanation of System
Adopted by United Picture Theaters

Rapid extension of the co-operative organization of the United Picture Theaters of America, Inc., was said to be last week's answer to critics of the scheme of the exhibitors of America to combine in a large film association for the direct purchase and distribution of motion picture features. Lee A. Ochs, president of the new corporation, addressed enthusiastic groups of exhibitors in Cleveland, Detroit and Chicago during the first week of a long tour of the country to tell them face to face of the advantages of getting together in their own company. C. R. Seelye, vice-president and general manager, announced several additions to the organization, which he says will be one of the strongest selling forces he has ever formed.

Statement from Rosenthal

In the absence of Mr. Ochs and Mr. Seelye, the secretary of the United, Charles M. Rosenthal, made a statement to this publication, in which he answered several criticisms that had been made against the corporation and the men who are temporarily at the head of it, unless the exhibitors themselves decide to retain the present executives.

"It has been charged," said Mr. Rosenthal, "that Mr. Ochs is not animated by the best interests of the exhibitor in the organization of United Pictures. The charge, happily, is made by a competing publisher and the organ of the 'stand patter' in the motion picture industry. The trade will recognize the motives.

"So much for that. Let me explain as briefly as I may when the magnitude of United Pictures is considered, the system under which its organizers propose to operate. United Pictures does not intend to make or market film, but to buy it at wholesale and distribute it as any other co-operative association would distribute it. In no sense of the word is United Pictures a manufacturer or peddler of film features.

"Following the original announcement of the plan and scope of United Pictures a few exhibitors in Detroit, to whom Mr. Ochs had not yet explained the purpose of the co-operative association, stated that while they were not opposed to direct booking, they wanted to know a little more about United Pictures and to know wherein it was not a reversion of the antiquated program system. United Pictures, which is to be controlled by the most progressive element of motion picture exhibitors, most emphatically is not based on the principle of paying good money for indifferent features, 'sight unseen.' United Pictures is built on the principle of free selection of stars and productions through an organization democratically controlled.

"Collective buying after collective selection insures the purchase of the best. By making the exhibitor an actual benefiting partner, United Pictures makes sure that he will stick. By paying cash and a guaranteed profit to the producer, United Pictures makes sure of him, frees him from financial worries and imposes on him the elimination of waste; and by the distribution of features only among members, the expensive exchange systems of existing organizations need not be duplicated.

Economy Is Possible

"The best answer to the argument

that the so-called 'vested interests' of the industry cannot be placated, but must be crushed, is found in the present war-inspired control of the railroads by the Government. Director-General McAdoo has reduced salaries of railroad executives, lopped off useless positions, cut unnecessary trains from schedules, and no one protests, because the result is going to be efficiency. Such methods are badly needed in the film industry; the producers and distributors have not taken the initiative, so the exhibitors have decided to do so.

"United Pictures is prepared to prove that film rentals can be reduced from thirty to fifty per cent and the standard of production raised at the same time."

SELEXART PICTURES FOR RELEASE THROUGH GOLDWYN

Three Productions to Be Booked as Specials—Howard Hickman and Rhea Mitchell the Stars

Goldwyn Pictures Corporation announces the closing of a deal whereby exhibitors are to be offered three big motion picture productions from the studios of Selexart Pictures, Inc. Though release dates have not been announced, it is probable that the first production, "Blue Blood," starring Howard Hickman, will be ready for trade showing within a fortnight. "Blue Blood" is from the story by J. Grubb Alexander and Fred Myton and was directed by Elliot Howe.

Howard Hickman needs no introduction to American motion picture audiences. Originally an actor of the spoken stage, he began his career in a Bernhardt company and then played in repertory with Melbourne McDowell. His first screen work was with Universal, from which he went to Lasky, where he appeared in "The Sin Ye Do" and "The Female of the Species." For Triangle-Ince "The Snarl" was his most important work. Of late he has been a Paralta player.

Rhea Mitchell and Howard Hickman are co-starred in "Social Ambition," the second of the Selexart productions. This is from the story by W. E. Wing

NORTHWESTERN RIGHTS

Friedman Corporation Closes Deal for
Lynch Re-issues

The Northwestern rights to the Hart, Fairbanks, Keenan and Talmadge re-issues have been sold to the Friedman Film Corporation, Film Exchange Building, Minneapolis, Minn., by Hiller & Wilk, Inc., who are selling agents for the S. A. Lynch Enterprises, Inc., owners of these re-issues. The territory embraced in this contract are the states of Minnesota, North and South Dakota and Wisconsin.

In commenting on this transaction Benjamin Friedman, president of the Friedman Film Corporation said: "If the Hart, Fairbanks, Keenan and Talmadge re-issues do not make the exchange that secures the rights to these pictures, the busiest exchange in that territory, it certainly is not the fault of the pictures. We have had inquiries for the re-issues for several months prior to our taking over the rights.



EARL RODNEY
Ince-Paramount Productions

PETROVA TO BEGIN NEW PRODUCTION

"Patience Sparhawk" Will
Be Polish Star's Next
Picture

Following the completion of "The Great Star," now being filmed under the direction of Ralph Ince at the Petrova studios, Olga Petrova is to commence work on a screen visualization of the famous novel "Patience Sparhawk and Her Times," from the pen of Gertrude Atherton. "Patience Sparhawk" is considered Miss Atherton's greatest effort and it was only after considerable negotiations on the part of the officials of the Petrova Picture Company that the screen rights to this work were secured.

Ralph Ince, who has been selected to direct Madame Petrova in her latest vehicle, following his production of "The Great Star" for the Polish actress, is one of the most important figures at the present time in the directorial field. He introduced Anita Stewart to the screen, has directed more than a few of the leading lights of the silent drama and is a brother of Thomas H. Ince, the Artercraft producer. Mr. Ince is a pioneer of the pictures, being one of the original directors of the Vitagraph forces.

In the title role of "Patience Sparhawk," Madame Petrova believes she has at last found an ideal role for her interpretation, which accounts in part for the extraordinary sum of money paid to Gertrude Atherton for the rights to her novel. Remarkable results are looked forward to by the executives of the star's company from the picturization of the book in question and the combination afforded by star, author and director.

NEILAN COMING EAST

William D. Taylor to Direct Next Pickford Picture

Marshall Neilan, who has just completed the direction of Mary Pickford in "M'liss" for Artercraft, is now en route to New York, where he will direct George M. Cohan for Artercraft in "Hit-the-Trail Holliday."

William D. Taylor, who has of late been directing productions made at the Morosco plant for Paramount release, and who has just completed the work on a Select offering, "Up the Road with Sallie," starring Constance Talmadge, has been transferred to the Lasky studio, and will direct Mary Pickford in her next picture following "M'liss."



"THE DANGER GAME" (Goldwyn)
New Vehicle for the Winsome Madge Kennedy

MECHANICAL DIFFICULTIES OF "BLUE BIRD" SOLVED IN FILM

Notes of the Author Are Followed in Picture Where Stage Production Necessarily Falls Short

That the speaking stage has never been able to present Maeterlinck's "The Blue Bird" in accordance with the wishes of the author, is indicated by the notes of instruction accompanying the manuscript, according to Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation.



MAURICE MAETERLINCK
Author of "The Blue Bird"

"The production by Maurice Tourneur of this famous play, which will be released as an Artercraft picture, carries out the ideas of Maeterlinck even to minute details," says Mr. DeMille, "which is a remarkable accomplishment. When the play was produced on the stage the unusual effects demanded were so difficult to work out that had it not been for the great name of the author it is questionable if a producer would have undertaken the task.

"In writing 'The Blue Bird' Maeterlinck merely indicated the most intricate and difficult stage requirements, many of which necessitated days of study to gain the desired effect. He simply made a note of what he wanted and let the stage manager wrestle with the problem, and the designers of the properties, mechanical and electrical effects and the scenery were greatly perplexed by the demands.

"When Maeterlinck wished a stone to turn into a flower he made a note of the fact; if he wished a real flesh and blood character to become a stick of candy, or vice versa, he jotted down a memorandum to that effect. One of the problems was to turn the grass of a cemetery into blooming lilies, and another was to send Father Time through space from the Land of Future to the Earth on a ship laden with a cargo of souls of unborn children on their way to their waiting mothers.

"Some of the many instructions that the dramatist gave in his manuscript were impossible of accomplishment on the stage, but when the screen production was made for Artercraft the directions of the poet-dramatist were carried out by Mr. Tourneur to a remarkable degree. The effects secured by dissolving scenes, multiple exposures, etc., should prove mystifying to the public, and it can hardly be doubted that this photoplay will create a far stronger impression than the stage piece did."

"The story of 'The Blue Bird' was suggested by an actual incident which occurred to Maeterlinck. One cold winter evening the poet's wife brought to their home in St. Wandrille, Normandy, a little girl who had become

lost in the forest. The child's sister was sick, and the mother, a poor widow, was unable to obtain employment or even to give her children bread. The little girl, trusting in the old Norman folk tale that whosoever desired happiness must first take captive the blue bird, set out in the cold and the snow to hunt the bird that was blue and thus end the troubles of her family.

"The poor creature was found in a half frozen condition by Madame Maeterlinck and was warmed and fed, and soon the Maeterlincks brought real happiness to the widow's sad home by providing clothes, food and medical attendance, and securing employment for her.

"The poet's imagination took fire at the incident and he wrote a tale of the Blue Bird quest based on the girl's experience, in which a boy and a girl made a fanciful quest of the Blue Bird accompanied by a troop of fairies."

SCENE FOR "SWARMI" MADE IN FLORIDA

New World Picture Features
Montagu Love and Barbara Castleton

Montagu Love, Barbara Castleton, Director Travers Vale and their company left for St. Augustine, Florida, last week. The purpose of their trip is to shoot a single scene of the first Castleton-Love World production, "The Swarmi." This particular scene requires a setting of peculiar mystic beauty and the director, Travers Vale, decided that the backgrounds of Florida alone would suffice. "The Swarmi" deals with an Anglo-Indian story, the action occurring in both England and India.

The studios of World Pictures have been humming with activity during the past few weeks while strenuous efforts were made to insure particular excellence to the production. The cast includes, in addition to Mr. Love and Miss Castleton, Madge Evans, George MacQuarrie, Louise Vale, Irene Blackwell and Jack Drumier.



FACT AND FANTASY IN "THE BLUE BIRD"
Artercraft Production that Promises to be Exceptional

TO PRESENT NEW STAR B. A. Rolfe Will Show Finita De Soria in a Number of Spanish Films

Finita De Soria, appearing as Carmen in "Flo-Flo" at the Cort Theater, will enter the motion picture field under the management of B. A. Rolfe immediately following her present engagement here. Miss De Soria, who is both an actress and dancer, will be featured in a number of Spanish films, among them "The Maid of Seville," a new seven-reel scenario. Miss De Soria was born in Malaga, Spain, and has been on the professional stage since the age of five. Her appearance under Mr. Rolfe's management will be her first in motion pictures.

Douglas Fairbanks's next photoplay for Artercraft will be entitled "Mr. Fix It," from a story written by Alan Dwan, the supervising director. It will follow "Headin' South," and will be released in April. According to advance reports "Mr. Fix It" is unlike any production in which Mr. Fairbanks has appeared, in both subject matter and treatment.



IN CHRISTIE COMEDY
Eleanor Fields, Bobby Vernon

WAR CAMP PLANS WELL ADVANCED

All Leading Companies Respond to Request for Pictures at Reasonable Rentals

"The plans of the War Camp Motion Picture Committee appointed to co-operate with the Army and Navy Commissions on Training Camp Activities for the distribution of pictures by the industry to the welfare agencies in the training camps are nearly completed," said P. A. Powers, the chairman, last week. "All of the companies have responded to the request for their minimum rates on the pictures selected by the National Board of Review for use in the camps. The National Board has prepared the first list which is to be issued by the Federal Commission on Training Camp Activities to the various agencies in the training camps desiring to use pictures.

"Together with the list will go out a list of the exchanges of the different companies throughout the country, their addresses and the names of those in charge of them. This information will assist the camp representatives of the welfare agency to obtain the pictures he wishes quickly and with a minimum of effort. Provided with the list of pictures, the names of the companies distributing them, the rates, the location of

the exchanges where they may be secured, and the names of the men with whom to communicate, it would seem as if the various agencies in the camps should be able without difficulty to bring into the cantonments pictures at once fine and entertaining.

"A number of the camp agencies, anxious to take advantage of the facilities thus offered by the War Camp Motion Picture Committee of the industry have made inquiries regarding the service. It has taken a little time to secure the special rates from the different companies, but now that they have responded, the plan should be in operation soon. One of its beauties is its simplicity and ease of operation. It does for the men in training what a patriotic industry wishes to do—that is, contribute something of value to the common cause."

ALICE BRADY TO PLAY DUAL ROLE Select Star's Next Vehicle Called "The Ordeal of Rosetta"

Alice Brady's Select production on which this sympathetic star and her company are hard at work under the direction of Emile Chautard and the working name of which was "The Phantom Feud," has received as its definite title "The Ordeal of Rosetta." The present name is more indicative of the action of the picture which tells the story of an Italian-American stenographer of gentle birth and breeding.

In addition to Crauford Kent and Ormi Hawley as leads for Miss Brady, as announced heretofore, the balance of the casting has been completed and the parts entrusted throughout to players of established merit. Maud Turner Gordon plays Mrs. Hapgood, the hero's mother; Henry Leoni is Professor Gerardi, the heroine's aged father; and Hazel Washburn fills the role of Mildred Sanders, the society girl who plots against Rosetta to win the love of Aubrey Hapgood. Others in the cast include Edna Ellwood, Peggy Elmer, Mrs. Shannon, George Henry, Austin Miller, Ed Burns, Jack Burns, Carl La Viness and Joseph Berno.

In this picture Alice Brady plays a dual role.

PREPARING MUSIC FOR PHOTOPLAY ACCOMPANIMENTS

Meaningless Changes Becoming Prevalent in Musical Forces of Film Theaters—Lighting Arrangements Intensify Mood and Spirit of Pictures—Compositions Effective for Quiet Scenes Suggested

BY MONTIVILLE MORRIS HANSFORD

SOME weeks ago there was an editorial in the MIRROR on the subject of meaningless changes in the working force of many film companies; men being discharged without any particular reason, unless it might be that the manager was tired of seeing old faces around. I heard that reason given by a so-called business man once. This fault is creeping into the ranks of theater organists and makes a fair bad to become a permanent nuisance. Where there is no orchestra, a manager cannot have too good a player. One man at an organ saves a lot of money, and that man ought to be nursed along pretty carefully, if he is a good one. Players are ambitious, just like managers, and they like encouragement in their jobs, with now and then a little raise in salary. This will keep a good man in top-notch condition, and he will be ready to take on a little extra work if asked; also to worry some over much needed rehearsals. There is nothing that tickles a musician more than to be told he is doing good work. In the case of a deserving player, such little compliments should not be withheld by the manager; he should let loose once in a while and plaster up things all around, even to the ticket chopper who seems to be always at odds with life. I am inclined to think that some day business life is going to be supported on a different basis; and one of the main props will be a little human kindness for the hirelings. Organ playing is a long, tiresome job, a spine-racking affair; it is not easy; more reason why the organist should be helped along by appreciation. As it is, the best expression of appreciation comes from strangers outside the theater; persons who come in and realize that the player is doing excellent work.

Harmonization of Lights and Music

It is a well-known fact that lights and music go together for theatrical purposes and all the big houses use lighting effects with the playing of the overtures. There are soft lights for the quieter sections of the composition and as the finale is reached the house is flooded with brilliance. Thus, both the ear and eye get a thrill together. I have lately received a letter from a very celebrated publicity man in the West, describing the method of his organist in a program that he had planned for a picture where the start was in India. The house was dark, absolutely, so that one could scarcely think. Then in the distance, a tom-tom began, at first almost inaudibly, then louder and louder, until at the start of the film the audience had been transported in thought right to the spot. This description was very interesting, in that it showed what could be done by a little care. I have noted that an audience is very much thrilled by a dark house; I mean actually black. Dark scenes on the stage, for instance, are always good for intense interest on the part of the audience. They are on tiptoe to find out what is going to happen; and in the dark, anything may happen. Then the hardened play-goer will sit up when he can't guess what's going to come out of the darkness. An air of

mystery is just what the audience likes.

The large New York houses have paid a lot of attention to lighting around the screen and in various other points in the auditorium. The beauty of this is seen and appreciated at every performance. Greens, blues, purples and old rose play upon the nerves in a welcome manner; one is thoroughly warmed by the rays, and his enjoyment increases. To attend a small house after experiencing the lighting schemes in the larger places is to feel a sense of coldness, all on account of the absence of fine lighting. I often think if I had a small house, I would cut a square here and there, paste colored paper over the frames and with a few lights behind, get some sort of effect that would make a break in the bare walls. Decorations for the smaller places appear never to have been thought of, yet it seems to me that a great deal could be done, and with very little expense. With a few squares of colored lights, the music can be made much more effective, even if the color scheme has to be set and allowed to remain the same right through the composition. If you can have only a few innovations, let them be the result of thought, with a definite purpose ahead. As accompaniment of lights with the music seems to have a hold on the imaginations of the big managers, so it is well for the smaller places to fall in line and make a start. Don't wait until you own a palace; the man who can do such things in a limited space is the man people are looking for.

"A Perfectly Played Picture"

I sometimes fall into good luck, and such was the case last Monday night when I dropped in at the Rivoli. I got in all right, but it took two ushers to get me out through the crowd at the end of the show. All of which leads me to believe that the ultimate theater, or I should say picture theater, will have the crowd kept moving in one direction, so that it will not be necessary to turn round to go home. But, anyway, when I settled myself, I found Mr. Rothapfel conducting the orchestra, and I knew there would be something doing. There was. The scenic and review were certainly played. For a few minutes it seemed there was nothing to be desired in that happy union of tone and picture. During a showing of reindeer, in itself a remarkable picture, the orchestra played an old favorite of mine; one of the Grieg Norwegian Dances, Opus 35. This was such an ideal theme for this scene that the whole thing was inspiring. It is probable that orchestral players and even leaders do not realize the wonderful effect on the audience of a perfectly played picture. They are undoubtedly a down-trodden lot, hard worked, yanked here and there, and given scarcely time to consume three cigarettes at intermissions, but when they are at their desks, the halo of the upper ether rests over their heads and they come into their own. It may have been Mr. Rothapfel's intense interest in the picture, or the beautiful scene itself, or the plaintive Grieg music;

whatever it was, it was a rare few minutes for which I am thankful.

Music Effects for Accompaniments

Picture players, either organists or pianists, are always tickled when they find a gratifying composition for their work. I have lately examined a little piece by Jan Hurst, *Melodie d'Amour*, published by the Boston Music Co. This is an excellent melody for love themes and quiet scenes of a neutral character, or pastoral scenes. It is the sort of piece that always pleases the player, thereby giving pleasure to the hearer. This firm issues two other compositions, one by Harold Sanford and the other by Alfred Price Quinn; *Bluette* and *Souvenir De Venise*, respectively. Both these pieces are useful for light moods on the screen, the *Bluette* being a very fanciful movement on the rubato order, the *Souvenir* recalling the Grand Canal with its boat songs. I don't believe I have ever heard Nevin's beautiful *Love Song*, Op. 2 No. 3, used as a love theme. There could be no better. This used to be one of Nevin's best known numbers from the celebrated *Sketch Book*, and it is probable that many leaders have forgotten it. I often hear the *Shepherd's Tale* and *Shepherds All* and *Maidens Fair*. J. Van Cleft Cooper told me that he had used the *Tourna-ment* at the beginning of *Thais*. This is a polonaise movement and well suited for festal scenes where there is action. Organists will find six or seven of the best known compositions of Nevin arranged for the organ. *Slumber Song*, *At Twilight*, *Ophelia*, *Narcissus*, *A Shepherd's Tale*, *Misericordia*, and, of course, the *Rosary*. I suppose some leaders think Nevin is a little old-fashioned these days of tumultuous rag and tear-wringing intermezzos, but the pages of his lyrical pieces will furnish more good solid themes than can be used in a month. His was program music of the highest order.

"Amarilly of Clothesline Alley" (Artercraft)

The showing of this picture brought up all the old Irish tunes of the last century. Chauncey Olcott, Ernest Ball, and the various Wild Irish Rose writers came to bring Mary Pickford triumphantly through the disturbances of Clothesline Alley. Carl Edouarde had arranged an excellent program for the picture, in which the *Irish Washerwoman* figured quite extensively. A quite lively theme is good for the opening, with a few hymnlike chords at the church scene. At telephone, lively again; play dance to action, until policeman, then soft. At cue "Good-night," lively, and at fire, agitato, or hurry with action. *Home, Sweet Home*, can be used at title. The Strand orchestra made a good effect by "ragging" this old tune. Much improvising can be done here and all through the picture. Agitato at fight, until cue "Gee! Mister" soft theme, and *Amarilly* at studio door, still soft, and at fight, agitato, then very quiet. Mood here is long; improvise until dance, then with action; *Irish Washerwoman* comes in at this point. At title "Round Two" soft theme until shot, then agitato with action. *Amarilly* at stove,



EDWIN N. PINNEY

The Claremont Theater, 185th Street and Broadway, has for its organist Edwin N. Pinney, a young picture player of decided talent. He presides at the console of a Wurlitzer Unit Orchestra, an instrument that has played so great a part in the musical interpretation of pictures. He has been playing these organs for four years, and is both an enthusiastic player of pictures and a great admirer of his particular instrument, the Unit Orchestra. Mr. Pinney improvises well and binds his program together in an interesting and correct manner, giving a very sympathetic understanding to the varying moods of the screen. During intermissions Mr. Pinney renders standard selections for the entertainment of the patrons. One of his greatest assets is his intense interest in his work, a quality too often lacking in some of the players of wide reputation.

soft plaintive; very soft for hospital. At motor-cycle, lively to end.

"Headin' South" (Artercraft)

A lot of hurries, gallops and lively movements will be found necessary for the proper playing of this picture. There is very little time to breathe, at least from the musical standpoint. Open with a lively tune, or a mysterious hurry; agitato at shot; softly at cabin; a soft hurry is best. At title "The rocking chair sheriff," soft theme, going into lively with action. At title "Her daughter," a Spanish dance theme, rather plaintive. At title "In Sasco" a soft mysterious hurry. Cue "What are you trying to do?" lively until title "The return —" then hurry. At cut "One on you" a sombre theme, following action with long hurry, alternating with mysterious, until the serenade, then imitate guitar, and at once into hurry with action. At cue "I'll bet you eight pesos" very sombre to action. Title "Nearing dawn," very soft hurry. Gallop for race, played softly and rapidly. This can be kept up, alternating with others, until after the fight, or until cue "What are you doing to-night?" then a soft theme to end. There is so much action in this picture that there will be little use in trying to play many set pieces, hurries come thick and fast. A Spanish theme can be played for the girl each time she appears, but it can scarcely be developed to any extent.

Raymond B. West is directing the sixth Bessie Barriscale feature, adapted for the screen by Julian Lamothe from the story by Robert B. Kidd and Jane Holly.

RAIN AND MONEY FLOOD LOS ANGELES FILM CENTER

Mabel Condon Returns to Find West Coast Lacks Nothing But
Sunshine and Sufficient Studio Space

BY MABEL CONDON

LOS ANGELES (Special).—California seems to be suffering from nothing but soft rains, which it needed badly, and an overabundance of money which the business element of Los Angeles declares it does not need badly right now.

Ostensibly the only effect the war is having on the West Coast is to bring out from the East, a supply of money on which to draw 8 per cent. interest out here. The only shortage at present is as regards the sunshine, and even that quality is obtainable three days out of seven. One can go into a grocery-store and demand sugar in quantities without feeling that he is committing an unpatriotic act. There are meatless and wheatless days, but none of the sugarless or heatless variety.

There is no lack of studio activities. In fact, there is a decided shortage of studio space for all those who would make photoplays in California, and there seems to be no panicky times among the people of the studios. Altogether, the Coast situation is a most encouraging one.

Universal Increases Activities

The number of companies working in the Universal lot this week is eleven. This includes a new serial company with Juanita Hansen, Ashton Dearholt, Jack Mulhall, and Hal Cooley in the leading roles. All four are in the juvenile lead class, which is a unique distinction. The name of the new serial is "Pleasure Island."

Fannie Ward is the latest Pathe star to begin activities on the Pathe-Paralta lot.

Director George Fitzmaurice is remaining in California in the interests of the Pathe Company, while Louis Gasnier, who accompanied him to the coast, has returned to New York.

There are six companies active on the Vitagraph lot, and Studio Manager W. S. Smith has received word from the Eastern Vitagraph Company that more are en route to his plant. Though at a loss to know where to put them when they do arrive, there is no doubt but Mr. Smith will manage to find room for them at Hollywood.

Jonas to Haworth

M. G. Jonas, who for two and one-half years has successfully filled the big position of publicity manager at Universal City, has gone over to the Haworth Pictures Corporation in exploitation of that company's star, Sessue Hayakawa. Mr. Jonas is one of the best writers of publicity that the industry knows.

Edna Earle is one of the newest additions to the California film colony, having just come from New York, where she was connected with the Pathe Company.

Dorothy Dalton completed her most recent Ince-Paramount picture, "The Mating of Marcella," and visited San Francisco for several days' holidays. Miss Dalton's next picture will be "The Triple Cross," by Octavus Roy Cohen.

Enid Bennett, upon her return from her honeymoon as Mrs. Fred Niblo, will begin work on a story written by J. G. Hawks, and entitled "Desert Mating." Thurston Hall will play opposite Miss Bennett.

Fred Graham, assisting Paul Powell in the direction of the Mona Lisa feature at Balboa studios, is recovering from a severe attack of pneumonia.

Paton Directs Pathe Serial

Stuart Paton is to direct the new Pathe serial, "The Wolf-Faced Man," to be made by the Diando Film Corporation. George Larkin comes from New York to play the title-role.

Sessue Hayakawa covered 927 miles looking for a studio site for his work under the Haworth banner. To date he has decided on no one of the fourteen "prospects" noted.

William Farnum has returned to California and the Fox Studio here. Frank Lloyd will direct him in his first picture, the script for which was written by Mr. Lloyd.

William S. Hart has completed his newest picture in which Jane Novak played opposite to him, and which picture has not yet been named.

Charles Ray went to Truckee last week for several hundred feet of "snow stuff" for his just-completed Ince-Paramount picture, "The Law of the North." Irving Willatt is Mr. Ray's director in this picture, the story of which is by R. Cecil Smith, and the continuity by Ella Stuart Carson.

Theda Bara, between rainfalls, is interpreting the moods of "Salome" at the Fox studio, with J. Gordon Edwards as director.

Theodore Marston has arrived in Los Angeles after his leisurely trans-continental motor trip thereto.

Ruth Stonehouse has gone to New York, and will be registered at the Vanderbilt Hotel.

Director Albert Russell and assistant, Tom Morgan, are at work at the Balboa studio on the second of the Western stories featuring Ethel Ritchie. The story was written by Kathleen Nelson. Miss Ritchie has R. Henry Grey as her leading man, Bruce Smith as heavy, and Harry Archie in the leading character.

Joseph Van Meter succeeded Norman Manning as manager of the Diando Film plant. Mr. Manning, meanwhile, has been made West Coast representative for Louis Gasnier.

Activities at the Lasky-Paramount plant are as many as Studio Manager M. E. Hoffman can ably care for.

Monte M. Katterjohn is the author of Henry B. Walthall's next picture.

FINDS ARTICLES HELPFUL

New York, March 8th, 1918.

Editor DRAMATIC MIRROR:

My dear Sir:—

When really meritorious dope hits you right in the eye, it's a pretty hard matter to refrain from writing a word of commendation.

"ONE HUNDRED WAYS TO MAKE THE THEATER PAY" caught me right: it is chock full of good, meaty stuff, and Mr. Krows has certainly added a particularly bright page to your already worthy publication.

Mr. Krows writes like one who has been in the game, for his little "memory-ticklers" and "business-getters" smack of real showmanship.

If for no other reason than to read "ONE HUNDRED WAYS TO MAKE THE THEATER PAY," it seems to me every exhibitor should fall in line with the DRAMATIC MIRROR.

As I am a confirmed Hooverite, and this being a Meatless day, you may rest assured this is not BULL, but an expression of sincere appreciation of Mr. Krows' tips.

Yours appreciatively,

HARRY F. DIGGS,

Ex-Exhibitor from Georgia.



"AT THE MERCY OF MEN"
Starring Alice Brady (Select)

GOLDWYN STARS KEEP DIRECTORS BUSY AT FORT LEE STUDIOS

Madge Kennedy Continues Work on "The Danger Game"—
Mae Marsh Starts New Production

With the return to Fort Lee of Madge Kennedy, the beginning by Mae Marsh of a new production and the impending return from Florida of Mabel Normand, activities at the Goldwyn studios took on an added aspect of bustle last week.

Madge Kennedy, star of "The Danger Game," by Roy Somerville, scheduled for release April 7, came back to the studio after an illness of a week. Her absence did not materially affect the progress of the production, for Director Harry Pollard found it possible to photograph a series of short scenes in which the star has no part.

With the completion of "The Face in the Dark," to be released April 21, Mae Marsh will at once begin work in a new production, which has not yet been given a title, from the story by Edith Barnard Delano, entitled "When Carey Came to Town." It is said to give Miss Marsh one of the most delightful roles of her career. It will be directed by Hobart Henley.

THIS WEEK'S COVER

Billie Burke, idol of the theater and of the screen, was born at Washington, D. C., but went to France at an early age and it was principally in the convents of that country that she received her early education. Her father was an actor, well known as "Billie" Burke, and it was this fact which prompted the daughter to assume this name for her own professional career.

Concluding her studies, she decided to become an actress, and being a fluent linguist sang in the principal music halls of France, Russia and other European countries, after which she appeared on the English stage. She made her debut in New York with John Drew in "My Wife," and was elevated to stardom in the role of Jacqueline in "Love Watches." Since that time she has appeared in a number of notable productions and has won a commanding position.

Miss Burke's winsome personality, her piquant face and delightful mannerisms have gained great popularity in Paramount pictures. Her recent offerings were "The Land of Promise" and "Eve's Daughter." "Let's Get a Divorce," produced from a scenario written by Anita Loos and John Emerson, is the April release.

Reginald Barker will direct the first of the Thomas Dixon pictures to be produced by the Mastercraft Corporation at the Paralta studios. Clara Williams and Lawson Butt will be the principal members of the cast of "The One Woman."



CLARA KIMBALL YOUNG IN COMING OFFERING
Select Star as She Appears in "House of Glass"

NEW ANGLES FOR THE EXHIBITOR

AL LICHTMAN ANNOUNCES NEW SYSTEM OF PICTURE SERVICE

General Manager of Famous Players-Lasky Distribution Department Improves Method of Supply to Exhibitors

Al Lichtman, general manager of the distribution department of the Famous Players-Lasky Corporation, left New York last week to continue his tour of the exchanges, commenced several weeks ago, in behalf of better service to exhibitors. Railroad and other conditions evidenced during the past few months have brought about new situations for the film distributor to meet and overcome, necessitating the introduction of new ideas in order to give proper service to exhibitors.

In connection with his present tour and Walter E. Greene's plans to improve distribution in face of the various current handicaps, Mr. Lichtman, just before he left New York, said: "Railroad conditions brought about by the war, have demanded special attention at the hands of the film distributor, if he would maintain a high-class service. It is not the intention of the Famous Players-Lasky Corporation to merely maintain such a service, but rather to improve upon it constantly, despite any and all situations that might arise. In order to do this we must primarily enhance the service of the New York headquarters to its branch offices throughout the country and that is the purpose of my present tour.

"From the data which I have already received and the problems placed before me, it is evident that we will have to introduce radical ideas to overcome present conditions. Along these lines we have already commenced work on plans that will result in establishing warehouses in central districts, which will insure a service heretofore unknown to the film industry. As a result of these plans exhibitors will always be able to obtain on short notice, prints that are in first-class condition, paper and accessories of exploitation. We will also have film hospitals, the activities of which will be supervised by experts. The matter of delayed prints and accessories so common throughout the entire industry, will be absolutely overcome.

"Exceptional and direct service to the exhibitor are an absolute necessity. We must what some persons may consider go far out of our way, to make the exhibitor succeed, to make his theater a more high-class institution and to enhance his presentation of our product. Better presentation of our pictures means greater success for these pictures. Theaters such as the Rivoli, Strand and Rialto are direct assets to our organization. The exploitation of our pictures in such theaters means a better appreciation of their value among the public. It is therefore, our direct business to see that everything possible is done to enhance the showing of our films. Although it is known as service to exhibitors, our position in this matter represents more than service; it is our plain business duty and means dollars and cents to us as well as the exhibitor.

"With the installation of our warehouses, exchange offices will no longer

carry on hand a large quantity of old material, taking up floor space that should be occupied by matter for current productions arranged in a systematic and easily accessible manner. The bulk of material which they are now forced to keep on hand for occasional bookings on old film will be removed to a place where they can get it quickly, allowing ample room to facilitate the handling of new paper, accessories, etc.

"I expect to complete my present trip in a few weeks when we will begin to put into operation the various distribution ideas now being mapped out and explained to our branches. My entire attention at the present time is devoted to giving a new meaning to the word service, as applied to the motion picture industry and the results of our plans along these lines, will soon be conspicuously noticeable."

APPEAL FOR MINUTE MEN

The National War Savings Committee, New York State branch, is circulating among theater managers, motion picture, vaudeville and legitimate, a petition asking them to recruit some member of their staff, or a performer, to act as a One Minute Man. The duties of these One Minute Men will be to speak from the stages during the performances regarding the saving of large and small sums for the purpose of purchasing War Savings Stamps and Thrift Stamps. Accompanying the request is the text of the speech, which is direct, has a distinct punch and should bring results.

According to advance notices, Pathe offers for the weeks of March 17, 24, 31 and April 7 a number of short subjects of particular value. All of them are in the famous Pathe color.

BIGGEST THEATER TO BE IN BROOKLYN

Mark Realty Corp. Prepares for Work on House Seating 4,500

Moe Mark, Max Spiegel and Walter Hays of the Mitchel H. Mark Realty Corporation, owners of the Strand Theater, accompanied by Thomas Lamb, the architect, left New York last week on a tour of inspection of the latest motion picture theaters built in the principal cities in the United States.

The Strand owners are now preparing to build the largest and most luxurious motion picture theatre in the country, which is to be located on the corner of Fulton street and Rockwell place, Brooklyn. This new theater will seat 4,500. In making this tour it is the hope of the Strand people to benefit from the experience of other prominent theater owners. The Brooklyn Theater will be the last word in theater construction, and no expense will be spared for the comfort and safety of its patrons. Work on the new building will be commenced immediately.

SPOOR STANDS PAT

George K. Spoor, president of the Essanay Company, advises THE MIRROR that owing to a mistake in the mailing list two form letters were sent to the Stanley Booking Company of Philadelphia, and that the Stanley Company used the letters to convince exhibitors that its patronage was still sought by Essanay. Mr. Spoor states that there has been no change in his policy toward booking organizations.

EXPLOITING CHAPLIN

Special press material and exhibitors' aids are being prepared by the publicity and supply departments of the First National Exhibitors' Circuit for the exploitation of the first of the new series of Charlie Chaplin comedies, which will probably be ready for release soon after Easter.



O. D. CLOAKEY
Manager Allen Theater, Calgary

Oral Cloakey, manager of the Allen Theater, Calgary, Alta., is a versatile young man. Besides being the manager of the leading motion picture house of Calgary he has demonstrated his ability in his handling of the biggest advertising campaign that house has ever had. The copy he put out proves his knowledge of newspaper publicity. He is also a clever musician and his work in this connection has been warmly praised by those well versed in music. Recently Mr. Cloakey was made a member of the Art Craft society, an organization of artists which numbers in its roster only men of known ability in the arts.

BACKING LIBERTY LOAN

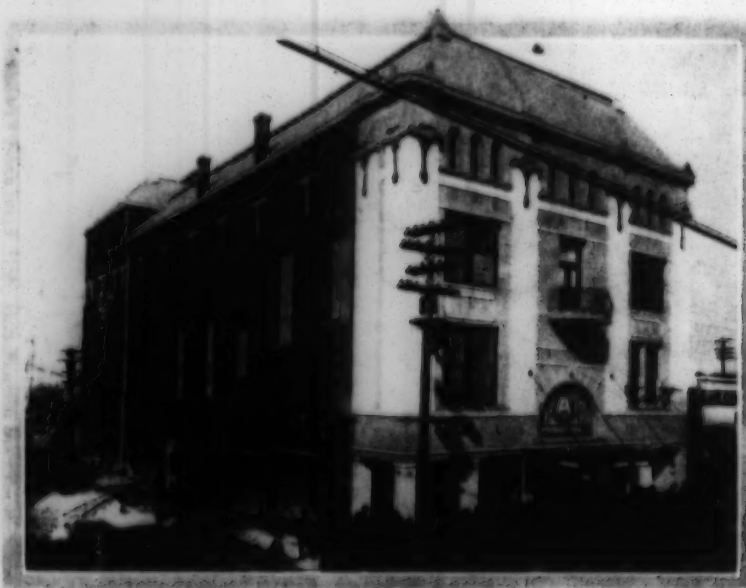
Managers Rothapel and Edel Point Way for Other Exhibitors

Liberty loan editorials are now being carried in the weekly programs of the big photoplay houses, calling attention in a terse, newsy style to the necessity of standing back of the firing line and giving freely so that the energy of the Army and Navy will not slacken for want of necessary munitions and equipment.

Through the courtesy of Manager S. L. Rothapel of the Rialto and Rivoli Theaters, and Manager Harold Edel of the Strand Theater, column readers well displayed, are carried. No theater-goer who consults the program in one of these popular theaters can overlook the fact that the call of the third Liberty loan drive is set for April 6. These three representative moving picture theaters are getting ready to take part in the third Liberty loan campaign, and special programs of patriotic photoplays and music will be provided.

"EAGLE'S EYE" ORGAN

As a part of the special campaign, which has been prepared as an aid to the exhibitor who has booked "The Eagle's Eye," a house organ to be devoted entirely to this twenty-episode serial story of the Imperial German Government's plots and spies in America, by William J. Flynn, will make its appearance this week. The house organ is the culmination of a conference held by M. H. Hoffman, head of the Four-square exchanges, which are distributing the picture, and the publicity department of the Whartons, who are producing it.



THE THEATER WILKERT
On Opening Day at Piquemine, La.

OPEN MARKET



STATE RIGHTS



BERNARR MACFADDEN
Of Physical Culture Films

WEBSTER STARTS ON SEVEN-REEL FEATURE

"Reclaimed" Is Title of Picture by Author of Operetta

Harry McRae Webster, president of the Harry McRae Webster Productions, Inc., announces that work has begun on a seven-reel feature called "Reclaimed," by Richard Field Carroll, author of the operetta "Kismet." "Reclaimed" will be produced under the personal supervision of Mr. Webster, a director with many successes to his credit.

Mr. Webster wrote and, in conjunction with Frank Henderson, of Jersey City, produced "Lieut. Dick, U. S. A." It was at this time that George K. Spoor and G. M. Anderson persuaded him to enter the film industry, and gave him the management of their Chicago Essanay studio, where he established a reputation for making stars.

Later he was associated with the Universal Film Manufacturing Co., directing King Baggot. His independent productions during the past three years include "The Victory of Virtue," with Gerda Holmes and Wilmuth Myrtle; "The Devil's Playground," featuring Vera Michelena, to be released shortly, and the "Jimmie Dale Alias the Grey Seal" series, written by Frank L. Packard and starring E. K. Lincoln.

"CLEOPATRA" NOW READY

Delay in the revision of Helen Gardner's "Cleopatra" necessitated a postponement in the release of that feature, but it is announced that the picture is now ready and will be sold to state right buyers. A Chicago theater is now being negotiated for, and an indefinite run in that city will be booked.

STATE RIGHTS PRODUCTIONS EXPECTED AT THANHOUSER

Officers Elected—W. E. Shallenberger to Be Active Manager of New Rochelle Studio

The Thanhouser Film Corporation has announced the election of the following officers: President, Crawford Livingston; vice-president, Wilbert Shallenberger; secretary, A. E. Jones; treasurer, W. E. Shallenberger; board of directors, Felix Kahn, Crawford Livingston, Wilbert Shallenberger, A. E. Jones, Gerald Livingston, W. E. Shallenberger and Jessie Bishop.

It was also announced, following the annual meeting of the organization, that W. E. Shallenberger, who is also president of the Arrow Film Corporation, would take over the active management of the studios at New Rochelle. At the present time the Clara Kimball Young Company is using the studios. None of the officials of the Thanhouser would state at this time who would use the studios following the departure of the Clara Kimball Young Company for the West next month, but it is understood that W. E. Shallenberger will shortly begin filming some big state rights pictures there.

The Arrow organization recently greatly widened the scope of its activities in the distribution field, and espe-

cially so in South America and Europe. According to rumors, Mr. Shallenberger has contracted to produce a number of big state rights features, the interiors of which will be made at the Thanhouser plant. In addition, it is said, Arrow will begin the manufacture of special pictures for export to South America and Europe.

The Thanhouser Film organization has not done any active picture making for some time. Edwin Thanhouser, who took such a prominent part in its affairs, recently resigned. Following the annual meeting the officials said that the corporation was in A-1 financial condition.

The Thanhouser studios are among the best equipped in the country. Since they were first built, some years ago, the management has insisted upon keeping pace with the constantly changing improvements in equipment, and as a result the buildings have today every facility for the manufacture of motion pictures. During the past several years some of the most noteworthy productions were filmed in the Thanhouser studios in New Rochelle.



HAZEL ALDEN.
In "Marriage" (Keeney Corp.)

COMEDY PROGRAM STARTS IN APRIL

Goldburg to Exploit Productions of Scranton Corporation

Without the advance publicity that usually heralds a new photoplay producing concern, the Scranton Photoplay Corporation has been quietly producing comedies for several months, and now announces a program of steady releases of one-reel comedies to be issued two a month commencing April 1.

A contract has been signed whereby Jesse J. Goldburg will act as exclusive sales and exploitation agent for the productions of the Scranton Photoplay Corporation, disposing of the releases on the state right basis.

The first six comedies are completed, and are entitled, "The Chinese Musketeer," "Feet and Defeat," "Cheerful Liars," "Hate and Fortune," "Parson Pepp" and "The Ring and the Ringer."

These comedies are said to be of an unusual order, refined in nature yet possessing points of novelty. One of their novel attributes is the featuring of Charles Fang, the only Chinese comedian appearing in any American-made production.

Charles R. De Barge is the producing and managing director of the Scranton Photoplay Corporation.

ATTEND OPENING

Adolph Zukor, president of the Famous Players-Lasky Corporation and Marguerite Clark, the popular Paramount star, journeyed to Pittsburgh last week to attend the opening of the Grand, owned by Harry Davis. In the party accompanying Mr. Zukor and Miss Clark, were Cora Clark, the star's sister and John C. Flinn, director of advertising and publicity for Famous Players-Lasky. A novelty of the occasion was Miss Clark's speech of dedication which was flashed in animated form on the screen while she sat in the audience.

KEENEY READY FOR NEXT PICTURE

Company Engaged to Support Catherine Calvert in "Marriage," a Drama by Guy Bolton

With a successful playwright, Guy Bolton, as author of the scenario and with an all-star cast carefully selected with a view to the specific needs of the individual roles, it is quite natural that Frank A. Keeney should entertain large hopes of success for his second picture, "Marriage."

The star will be the same as in his first picture, "A Romance of the Underworld," the charming Catherine Calvert. She will have the same leading man, David Powell, who has played opposite Mary Pickford, Edna Goodrich, Ann Murdock, Olive Tell and other stellar lights of first magnitude. For another important male part, James Kirkwood, the director, has engaged Thomas Holding, one of the screen's best-known leading men. He has played opposite Petrova in four pictures and also has appeared in leads with Mary Pickford, Pauline Frederick and other well-known film favorites. The third important acquisition is Walter Heirs, formerly leading man for Ethel Barrymore and Marguerite Clark.

In providing casts for his pictures, Mr. Keeney has adopted the policy of having other beautiful women besides his star. For "A Romance of the Underworld" he engaged one of the most famous of the Ziegfeld beauties, Sybil Carmen. For his second picture he has been fortunate in adding to the list of his talent the winsome Hazel Alden, a beauty of a distinctive blonde type, who has won great popularity in stock in the West and also by her abilities in comedy work on the screen.

Still another member of the cast is Ida Darling, well known and popular on both stage and screen. She has done notably good work with big Broadway dramatic companies and has shown her abilities in photodrama as a member of Famous Players and other organizations.

Mr. Bolton's new departure in turning his hand to scenario writing has been productive of considerable comment and the results are awaited with interest. His success as a writer of drama and musical comedy has been conspicuous. The new play he has written for the screen is declared to be powerful in plot and possesses the saving grace of humor.

BUYS STEGER PICTURE

Frank Hall to Distribute "Just a Woman" Through Booking Corp.

Frank Hall, president of the U. S. Exhibitors' Booking Corporation, has purchased the six-part special production, "Just a Woman," produced by Julius Steger, and featuring Charlotte Walker. He will distribute it through his booking concern. The deal, by which Mr. Hall acquired the negative of the picture, which was adapted from the play of the same title written by Eugene Walter and produced on the stage with great success a few years ago, was consummated last week.

"Just a Woman" is regarded as a particularly strong dramatic picture, in which Miss Walker gives a telling performance, supported by an able cast.

CURRENT FEATURE PHOTOPLAYS PASSED IN REVIEW

"My Four Years in Germany," Special Production; "An American Live Wire," Vitagraph; "Wild Youth," Paramount; "The House of Hate," Pathe; "The Way Out," World

"MY FOUR YEARS IN GERMANY"

Five-Part Drama Adapted from the Book by Ambassador James W. Gerard. Produced by My Four Years in Germany, Inc., under the Direction of William Nigh. Scenario Made by Charles A. Logue.

The Players—Halbert Brown, Willard Ditchell, Louis Dean, Earl Schenck, George Heddell, Frank Stone, Karl Dane, Fred Horn, Percy Standing, William Bittner, Arthur C. Duval and Ann Dearing.

POINTS OF INTEREST

The picturization of the most important incidents of an historical document of enormous interest. Patriotism to the nth degree. An insight into the machinations of the Prussian court. The numerous artistic touches in acting and directing.

In his book, "My Four Years in Germany," Ambassador James W. Gerard gave to the English-speaking world a document of vital import and unusual interest, primarily showing the reasons why America could do nothing else but go to war. The motion picture adaptation gives to the screen the outstanding incidents of the book. That the result is a huge success is best illustrated by the reception the film received on the occasion of the opening performance of an indefinite engagement at the Knickerbocker Theater. A fairly typical audience cheered, shouted and applauded. Those present were not displaying emotional hysteria either. It was genuinely stirred enthusiasm, overpowering and uncontrollable.

Practically the entire picture is consumed with the Ambassador's experiences in Germany from the time the war broke out in 1914 until the United States joined forces with the upholders of right against a distinctly formidable night, and it also shows the great part the one-man representative of ninety million people played in those unsteady times when President Wilson was trying to keep us out of the conflict. Unbreakable courage marked everything that he said or did against the machinations of the Prussian war lord or his underlings.

Judging from the picture, he seemed to be able to read into the very minds of the Kaiser and the various generals, admirals and state officials. Time after time he is seen getting the best of the most "Kultur" minds. The most interesting incidents of the screen adaptation are Mr. Gerard's audiences with the Kaiser and the conversations that passed between them, which are displayed in the subtitles. The most stirring scene occurs when the director, by skillful manipulation of topical weekly material, uses the armies of the Allies to illustrate one of the points the Ambassador insisted upon. And the climax of it all is reached when the Kaiser slurs the United States and its fighting ability, and the screen displays a multitude of our land and sea fighters.

But it should be understood that the entire film is not consumed with patriotic scenes. The things that Mr. Gerard saw, put in his book and in turn transferred with vividness to the screen would be past belief were they not attested to by a man who cannot afford to attach his name to a fiction. They are too numerous and too disagreeable to mention here. Suffice it to say that they are a visualization of the material in the various papers, white, blue, etc. One of the features that seems to stand out rather prominently is the Socialist attitude just prior to the outbreak of the war in Germany, and it is easily seen that had the Socialists held to their tenets there was a possibility of the military class having been overthrown by the people, at least for the time being. Halbert Brown, who plays Ambassador Gerard, gives an impersonation that is weird in its faithfulness, especially in appearance. Louis Dean is the Kaiser, and while it is not a striking likeness he gives a fine impression of the craftiness and insolence of the man that is quite remarkable. The other members of the cast, who mostly impersonate the German military officials and state officers, are interesting and correct as photographic copies.

William Nigh, the director, deserves a great amount of credit for the manner in which he has performed a difficult task. He has pieced together the episodic incidents so that, although there is no story, he builds up the interest with dramatic technique which finally reaches a rousing climax. He has used discretion in selecting news weekly scenes to thread in as parts of the incidents depicted.

"My Four Years in Germany" will fill any theater to overflowing. It is an excellent feature to run in a first-class house. Its advertising advantages are many and obvious. Special endeavors should be made to secure co-operative advertising with book stores.

F. T.

"VENGEANCE—AND THE WOMAN"

Serial Featuring William Duncan and Carol Holloway. Produced by Vitagraph under the Direction of William Duncan.

Episode 14

The Players—William Duncan, Carol Hol-

loway, George Holt, Tex Allen, Fred Burns, S. E. Jennings and Pat Rooney.

POINTS OF INTEREST

The reformation of "Black Jack." The rescue of Blake. A fire and a fight with a mountain lion.

In the fourteenth—and next to the last—chapter of the serial of thrills, the thread of the story has been taken hold of in a gripping way. We find Blake rescued from the quicksand and see him shoot all but Black Jack and his chief followers, and we see Blake take up his duties as a candidate for governor. A son is born to him and Ross and all is well until a maid—careless of her charge—leaves the baby. The house takes fire and Black Jack, at first bent on revenge, finally feels the call to his manhood and saves the baby. He takes it to a mountain hut and feeds it and tends it with care. In his absence a lion comes and attacks the child, but Black Jack risks his life to save it, and as the picture ends he is barely keeping the lion at bay. He had written to Blake asking for a pardon in return for the child.

H. D. R.



SCENE FROM "MY FOUR YEARS IN GERMANY"
Sensational Success at Knickerbocker Theater, New York

"AN AMERICAN LIVE WIRE"

Five-Part Drama by O. Henry, Featuring Earle Williams. Produced by Vitagraph Under the Direction of Tom Mills.

The Players—Earle Williams, Grace Darmond, Hal Clements, Miss Toner, Oral Humphries, Margaret Bennett and Malcolm Blevins.

POINTS OF INTEREST

The picturization of a story by O. Henry. Earle Williams in a pleasing role and Grace Darmond as a charming heroine. The artistic production and excellent direction.

The O. Henry stories in general supply excellent material for the films, and in particular "An American Live Wire" offers really good screen entertainment. It has been exceptionally well staged, and so much of the atmosphere, the romance, the color and spirit found in the original story has been transferred to the screen, that Vitagraph's latest release deserves the highest praise for its truly artistic production and careful direction.

"An American Live Wire" tells the story of Willard Geddle, who traveled to Corallo in South America to forget Ida Payne, whose ambitious mother had placed her beyond the reach of Geddle. In Corallo, where Geddle held the post of U. S. Consul, life was pleasantly monotonous, and soon, under the spell of a native girl's beauty, Geddle forgot New York and all its people. But Ida, who truly loved him, had not forgotten, and passing by Corallo on a yachting cruise, she sent him a note in a bottle and in due time it reached the office of the young consul. But Geddle, feeling it had been sent in a spirit of contempt, refused to read the message and sends it to sea again.

Now in Corallo the Republic's President, Milaflores, has become enamored with a stranded actress, and he takes all the money from the treasury and departs to America with her. Geddle seeks to apprehend them, but instead captures the president of an insurance company who had come to Corallo

with the firm's money. In the struggle the man is killed, and Geddle sails for America to return the insurance company's funds. There he again meets Ida and a reconciliation takes place and the two find happiness at last.

As Geddle, Earle Williams had a role for which he is well suited, and he gave his usually finished and forceful performance. Grace Darmond as Ida was pretty and acted with pleasing naturalness. The part of Isabel was well taken by Miss Toner, and Hal Clements, Oral Humphries, and Malcolm Blevins contributed excellent performances.

Tom Mills, who directed the picture, deserves special mention for he is responsible in a large measure for the success of the film.

Exhibitors should feature Earle Williams and Grace Darmond in the advertising and should also mention that the photoplay is founded on an O. Henry story.

H. D. R.

"WILD YOUTH"

Five-Part Drama by Sir Gilbert Parker. Picturized and Produced Under the Di-

comes jealous and appoints the Chinese man-of-all-work as her watcher. The Chinese, however, is devoted to the little wife, and when the old rancher punishes her for an imaginary grievance, he kills him.

Young Orlando is accused of the murder, but in the end the Chinese confesses and commits suicide. And now Orlando and Louise are free to begin a real marriage.

In support of the featured players, excellent performances were contributed by Jack Mulhall as Orlando and Adele Farrington as his mother.

"Wild Youth" should draw large houses, as it contains popular players and is based on a story by a well-known author.

H. D. R.

"THE HOUSE OF HATE"

Serial Featuring Pearl White and Antonio Moreno. Produced by Pathe Under the Direction of George B. Seitz.

"The Man from Java"—Episode 4.

The Players—Pearl White, Antonio Moreno, Paul Clerget, Peggy Shanor and J. Webb Dillon.

POINTS OF INTEREST

The introduction of a new and interesting character. The suspended interest and the excellent acting and direction.

The fourth episode of this serial introduces a character that we regret to see killed at the climax, as this man, Patch Eye Pete, the man from Java, gave promise of heightening the interest considerably. However, his entry into the story and his death increase the mystery, for, it seems, he knows the identity of the man who killed Walden. The audience is kept in suspense as to how he and his cronies, Portuguese Joe and The Malay, way down in Java, knew of the murder and who committed it.

Patch Eye Pete had come to America and was on the point of telling Pearl Walden who killed her father, demanding the sum of \$10,000 for the information. Just as Pearl arrived at a lonely boat-house where she was to meet the man, he staggered out of the place and dropped dead at her feet. Immediately following him came the Hooded Terror, who attacked Pearl, and the episode closes with his seemingly successful attempt to choke the girl. Before this the audience was led to believe that Portuguese Joe and The Malay were on their way to this country, also for the purpose of selling the information about the murder, and we can expect to see them in the next episode. The matter of Pearl's suspicion that Harvey Gresham was the Hooded Terror is straightened out in the first scene of the chapter, when Gresham gives proof of the fight in which the murderer's black robe was thrown over him.

F. T.

"THE WAY OUT"

Five-Part Drama Featuring Carlyle Blackwell and June Elvidge. Produced by World under the Direction of George Kelson.

The Players—June Elvidge, Carlyle Blackwell, Kate Lester, John Bowers, Muriel Ostiche, Jack Drumler and Marie Pagano.

POINTS OF INTEREST

An entertaining story. June Elvidge does some excellent emotional work. The pleasing appearance of Muriel Ostiche.

"The Way Out" has as its theme a modern problem that, while it is not especially new to photoplay devotees, is of sufficient interest to hold the attention of the average audience, and the intelligent manner in which it is handled makes this an acceptable feature. Carlyle Blackwell plays the role of Robert Barr, the fiancé of Alice Thornton (June Elvidge), who breaks her engagement when the man is caught in a jam of false evidence indicating that he is unfaithful.

The girl's scheming mother brought about all the trouble, and when the pair are separated she takes her daughter abroad, where she fulfills her mother's carefully laid plans and meets and marries a French count. Barr follows her abroad and is nearly the cause of breaking up the new home, as he insists that the girl still loves him, but a satisfactory climax comes when the two men lie wounded, both having enlisted. Here it becomes evident that the young wife really cares for her husband.

Miss Elvidge is called upon to display a considerable amount of emotional acting, and in each instance she leaves nothing to be desired. John Bowers is an interesting and human French count, and Muriel Ostiche handles a small role very well and always looks pleasing to the eye. The crafty mother is effectively done by Kate Lester. The director has staged the production adequately, and the outstanding feature of his work is the carefully arranged setting. The Photography is clear.

"The Way Out" should go well in the average theater. The most effective advertising should result from a prominent mention of the international marriage, as this theme seems to have wide appeal.

F. T.

(Reviews Continued on Page 23)

ONE HUNDRED WAYS TO MAKE THE THEATER PAY

Variety in Newspaper Publicity

For the theater manager there is scarcely such a thing as genuine motion picture news to be used for publicity. That has been exhausted by the trade publications and a few metropolitan daily newspapers long before the picture is released. The actual news, as far as he is concerned, is the simple fact that he is going to show the picture on such-and-such a date. But it so happens that a newspaper prints something beside news. It prints human interest stories; it prints fashion hints; it prints humor, and it prints many other things that are not "first page must." Why not break into the other columns, too?

If the editors of local papers decline to admit this truth, and consequently refuse legitimate publicity offered that otherwise would have to be purchased at space rates, it is a safe bet that they don't know much about newspaper obligations to the public. If this is the situation, the man with a grievance should come to the big city, and whisper that there is room in Littlebury for a real newspaper.

The exhibitor should expect his copy to be printed on its merits as matter worth reading, not because there is an ad. in the immediate vicinity. Similarly, advertising itself is placed where it is believed it will be read and be productive of legitimate business, rather than to be used as a bludgeon in compelling the use of non-printable stuff.

Size Up Your Crowd To-Day

There is a large photoplay theater in New York enjoying first runs of feature releases on several programs. At that theater during the first performances, there is scarcely a sound from the audience. The spectators just sit in serious attentiveness without demonstration, whether the play is a world-beater or a frost.

For the first few months that the theater was in operation, the managing proprietor tried about every kind of motion picture available to rouse his patrons to some sign of approval. But it was no use. Their attitude was always the same. Nevertheless he continued to play to splendid business.

One day he mentioned his trouble to a fellow exhibitor. In reply, the friend suggested that the trouble was not with the show, but with the people, and urged him to investigate. So the manager quietly took a seat in the midst of his patrons.

"The women will eat that up," he heard one say to another after a time. "It's candy for my theater."

A great light dawned on the manager. They were small time exhibitors getting a line on releases. Now he understands why they take everything seriously. And he doesn't worry about business.

You see, it isn't always necessary to "knock 'em out of their seats" to have a success. It may not be that kind of a crowd. Look your patrons over.

The Time Performances Begin

There is a marked tendency on the part of the picture theater manager to systematize his program so that performances begin always on the same hours. This has come about mainly that he may establish a standard of value given and another of value received; but it has a third point.

That lies in telling it to the public—telling the complete schedule, not merely what is going to be shown, but when—the regular time of beginning throughout the day.

Of course, in opposition to this, there may be brought up the fact that many persons like "just to drop in" as they are passing. They like to feel that they are welcome any old time, and that if they miss the beginning of this show they may catch it by remaining for the next.

On the other hand, the play really suffers by having transients see it backwards. That is, they catch perhaps the last couple of reels, and then have to sit through a comedy and a scenic, perhaps, before the preceding three are shown again.

Another thing is that there are many persons, particularly women, who like to go to the theater regularly two or three times a week, depending how often the bill is changed. Their own actions being more or less free, they would prefer to go sooner or later each day to be there at the beginning.

Little Business-Getters of Many Kinds That Some Exhibitors Know and Others Do Not

BY ARTHUR EDWIN KROWS

It may be only a memory tickler, but there is something on this page and on every page in the series of twelve weeks, that will help you to better patronage. Read them all. If you have nothing more to learn you've stopped growing.

Too Comfortable Theater Seats

Mr. Exhibitor has decided that it will be a good idea to remodel his house. Plans are drawn and specifications ordered; and at last he finds time to consider a detail—the theater seat.

Has he ever stopped to consider that a seat may be too luxurious?

Quite apart from the fact that women will pin their programs and their hats fast to upholstered seats, and so wear off the nap and give them a moth-eaten look in a short time, they frequently are so comfortable that they have a somnolent effect on the patrons. Try as each patron will, the comfort of the cushioned seat and back, the warmth of the house, and the gentleness of the music, make him want to go to sleep.

The seat should not be *too* comfortable!

The back should not be tilted too far toward the rear, so that the occupant has virtually all his weight taken off his spine. He should be encouraged, at least, to hold his head up. He must be alert if the picture is to have its best effect. The author and the producer are quite willing to do as much as possible of his thinking for him, and even wave something sensational now and then to attract his attention; but he simply must get in and act with the picture. His consent, at least, must be in evidence that the train of events shall go on.

The Sense of Lobby Decoration

If the exhibitor looks at the vast number of magazines hung out for view of the public on almost any central newstand, he will be impressed with the fact that a large majority of the publishers agree that it is wise to change the appearance of the cover of a periodical with every issue. It is so with the theater front. Properly handled, it increases sales.

The exhibitor who has made a study of the operation of the human mind knows that one idea will call up a whole train of others, their number depending upon how many associations the person has made with the fact. Thus, if the lobby is decorated with cotton plants, the passer-by, nine times out of ten, will say to himself: "Ah, the Jones Theater must be showing a Southern plantation play!"

Provided the manager has gone further with his study of the human mind, he will be prepared to lead the passer-by the rest of the way by clever announcement cards.

The idea should be suggestion rather than representation. Representation is the Coney Island ballyhoo; it is every detail shown to the nth degree, exaggerated till it distorts the whole. In suggesting the cotton field, the exhibitor need not actually put in growing plants and rail fences and negroes at work; little imitation branches of the plant, secured at a novelty store, are all necessary.

THIS SERIES of one hundred flashes on better business is to be published by THE MIRROR in handy book form in the late spring. It is the most useful work yet written on practical theater management. Mr. Krows, who is also author of "Play Production in America," wrote most of it in more extended form while knocking about with some of the biggest concerns both in the legitimate field and in the picture game, so it's all first-hand information.

Fair Exchange Window Displays

The old Greek axiom, "Live and let live," has become so thoroughly ingrained in modern business that instead of two business houses in the same neighborhood putting themselves into bankruptcy trying to outdo each other in competitive advertising, they now are frequently found clubbing their energies for mutual benefit.

Emphasis must be given constantly to the suggestion that the exhibitor enlist in his cause of good advertising the many different shops in his immediate vicinity. Cards in the windows of furriers for a tale of the Northwestern trappers; appropriate displays of saws and axes in the windows of the town hardware stores for a play of the lumber country; displays in the windows of new and second-hand furniture dealers of chairs, tables and pictures befitting a domestic play of the Civil War period; displays in toy shops for dramas of child life, and so on through many varieties of trade that will suggest themselves, all have positive advertising value.

If the exhibitor only knew it, most of these dealers are at their wits' end many times to find a new form of display; and they will welcome a suggestion that will attract attention without sacrificing their dignity. Ordinarily, they can find little excuse for variety beyond the holiday times, Washington's Birthday, Easter, the Fourth of July, Memorial Day, and the rest.

Dusting Off the House Policy

The American housewife semi-annually sets a splendid example for the exhibitor in stirring up a little dust in the two great national campaigns known as Spring and Fall house cleaning.

Those times also are about right for the exhibitor to take his policy off the shelf and examine it carefully in search of cobwebs. The tendency of man to slow down on a job when it begins to work smoothly is apt to put almost any enterprise in a rut; and operation of a theater is no exception.

Everybody tends to find the line of least resistance. The members of a theater staff naturally gravitate into channels that carry them to satisfactory results upon all occasions, and give them no encouragement to try new things. It's human nature.

What the exhibitor can do, however, is to "hand himself a jolt" now and then. Let him ask himself why he is doing a certain thing in a certain way.

We all are doing some things that have lost their significance. We have, for instance, one or two buttons on each sleeve of our coats that never serve in any way, just because our ancestors of a hundred or more years ago used to button back their big sleeves when they wanted their hands free to work; but we'd complain bitterly if the tailor left them off.

The man who knows why he works always has a distinct advantage over most of his competitors.

Ideas on Arranging the Program

It is an old rule of the "show business" that the audience always is more patient at the beginning of a performance than at the end. Also, the end of a performance is that time when the audience should be given at least one good hearty laugh to remind them that it was only a play anyway, and to give them pleasant thoughts of the theater calculated to bring them back again. That is why the comedy usually is found on a program schedule following the feature. The opening of the performance uses scenic and news reels—because they are generally subjects that appeal to a newly-seated audience.

Generally speaking, this is a good rule to follow; but, like all other good rules, it is likely to have its exceptions. If the audience comes to the theater in a boisterous mood, it may be advisable to begin the performance with the comedy and get into the crowd spirit. This is particularly true as preparation for intense drama.

If the feature is comedy-drama, a sort of compromise between deadly-in-earnest drama and comedy, it will be difficult to do much maneuvering with the comedy part of the program. Ordinarily, it is well to bear in mind the close affinity between laughter and tears; the crowd may be swung from hearty laughter to deep pathos the next moment.

VITAGRAPH CELEBRATES ITS TWENTY-FIRST ANNIVERSARY

History of Company Largely That of Picture Industry in United States—A Pioneer Organization

The Vitagraph Company of America now is at the voting age, St. Patrick's Day, March 17, marking the twenty-first anniversary of the company's birth. The beginnings of the company actually date from a time more than twenty-two years ago, but the actual formation of the company dates from St. Patrick's Day, 1897, when Albert E. Smith, president of the company since its origin, and J. Stuart Blackton started the old American Vitagraph Company.

The history of Vitagraph is largely the history of the motion picture industry in the United States, for the big organization, which has been the pioneer in many of the advances of the business, has never lost its place at the front rank of motion picture producers and today is the largest independent producing concern in the country.

To celebrate its anniversary, President Smith and other officials of the company gathered at the studio in Brooklyn for the first private screening of "Over the Top," the big patriotic picture in which Sergeant Arthur Guy Empey appears as the star.

St. Patrick's Day Significant

St. Patrick's Day has had a peculiar relation to the history and development of the Vitagraph Company, for many of the company's forward steps have occurred on that day. A search of the company's records reveals some very, very interesting facts in this connection, as witness:

1896. Albert E. Smith perfected his setting device for keeping motion pictures in frame, this being one of the most important inventions in the history of the screen and one that helped to popularize them, thus laying the foundation for their present strong position in the favor of the public.

1897. Original Vitagraph Company formed, with Albert E. Smith as president and J. Stuart Blackton as vice-president and secretary.

1898. Company re-incorporated as the American Vitagraph Company of America, with William T. Rock as an equal partner of the founders, and commercial production of motion pictures inaugurated.

1904. European branches of the company opened in Paris, London, St. Petersburg and other cities.

1905. Studios opened in California. First 1,000-foot subject produced.

1908. Company's output increased to 3,000 negative feet weekly.

1909. Completed the first five-reel picture made in America, "The Life of Moses."

1918. Celebrates twenty-first anniversary by screening "Over the Top," with Sergeant Empey as the star.

The story of Vitagraph's beginnings has been told before, but it is worthy of repetition in brief, because it is a striking commentary on the marvelous

growth of the industry from an attic enterprise to the position of the fifth largest industry in the United States.

Pioneers of Industry

Albert E. Smith and J. Stuart Blackton are the real pioneers of the film industry in America. They were two of the first to use Thomas A. Edison's original projection machine, they were the first to find the cure for the flickering film and they were the first to make picture production a dignified commercial enterprise. The pictures made by the Vitagraph Company of actual fighting in Cuba during the Spanish-American war; of the Galveston flood; of Roosevelt's inauguration; of Admiral Dewey's reception upon his return from Manila Bay; of the Jeffries-Sharkey fight and of many other subjects served to attract the attention of the press and public to them in such striking manner that the prestige created in those long-ago days continues as the keystone of the business today.

The enterprise of Mr. Smith and his associates in the early days, when they appeared as actors, cameramen, developers, exhibitors and everything else connected with their business would make a story in itself, for their courage and determination in the face of great obstacles kept the motion picture business from perishing in its infancy.

One of the striking features in the life of Vitagraph is the fact that its product has ever been clean—free of suggestiveness. Of the thousands of pictures produced by the company, there never has been brought against it the charge of overstepping the bounds of propriety, and this Mr. Smith regards as one of the finest memories of his business career.

BIGGER PICTURES ESSANAY POLICY

George K. Spoor Issues Statement That Contradicts Rumors

Rumors to the effect that the Essanay Company was about to change hands or discontinue production, were set at rest last week by President George K. Spoor who said, in speaking of trade conditions:

"The film business now is in a transitional stage. This, in my opinion, is due partly to the natural development of the industry and the new demands that are constantly being created and partly to the abnormal conditions of a country at war.

"But there is no question that there is a real field for good pictures. Manufacturers need only to adapt themselves to the new conditions. Essanay has been watching these conditions, and it believes it has anticipated them.

"It is my belief that the successful pictures of the future will be produced more on the line of theatrical productions. That is, the manufacturer will hunt for the story of exceptional merit, select capable players, not necessarily what are generally called stars, but first class actors.

"Essanay now is working on this plan. It has obtained the rights to several large productions and is now preparing them for release in the near future. The company will not attempt to adhere to a strict release date except in its shorter subjects."



JUNE ELVIDGE AND CARLYLE BLACKWELL.
Principal Players in "The Way Out" (World Film)

SIMMONS SUCCUMBS TO PNEUMONIA

Popular Picture Man and General Manager of State Rights Distributors Dies in Dayton

C. M. Simmons, one of the most widely known men in the motion picture industry, died of pneumonia in Dayton, Ohio, March 11. A short time ago Mr. Simmons left the Arcraft organization to become general manager of the State Rights Distributors, Inc., and at the time of his death was making a tour of the country exploiting "Carmen of the Klondike," the first production to be presented by that concern.

For a number of years Mr. Simmons has been actively engaged in the motion picture industry and is well known to thousands of exhibitors throughout the country. In 1906 he left the commercial field to devote his energies to amusement enterprises. At that time he opened a roof garden in one of the cities of the Middle West. His keen judgment of what was needed to meet the requirements of the public and how to obtain these requirements won for him immediate success, and he was looked upon as one of the most capable showmen in that part of the country.

He later went to Chicago to study conditions there and secured the management of one of the best equipped theaters on Madison Street, a theater which, while run down and doing practically no business, was considered by Mr. Simmons to have great possibilities. His judgment proved to be correct, and under his guidance the house was built up in a short time and became one of the most successful theaters in Chicago. Later he moved to Seattle, where he devoted his time to building up run-down theaters. At the forming of the General Film Company he became manager of the Seattle exchange and was later made sales manager, controlling all the exchanges of the Pacific Coast.

Since that time "Mell" Simmons, as he is popularly known to thousands of exhibitors, has successfully managed theaters and exchanges from coast to coast, having opened exchanges in the various territories in the Eclectic, Triangle, Goldwyn and Arcraft companies. His ability to recognize the merits of a production and his methods of fair play won for him a unique position in the territories in which he worked.

For more than a week before he left New York he had been suffering from a severe cold and was absent from his office for several days. He recovered

sufficiently, however, to start out on his trip, but when he reached Dayton he contracted another cold, which rapidly developed into pneumonia. His death came as a severe shock to his business associates, as word had been received the day before he died that he had passed the crisis and was expected to recover.

GOLDWYN TRAILERS

Government Propaganda to Be Displayed on Films

In accordance with the request of the U. S. Food Administration, future Goldwyn Pictures will carry trailers urging the public to save foodstuffs. This is in line with previous Goldwyn efforts to further the Government's program in its campaign of war savings education.

In "Dodging a Million," starring Mabel Normand, Goldwyn took pains to aid the Government. The U. S. war savings slogan, "W. S. S. WILL WIN THE WAR," on a huge electric sign is strikingly reproduced in a scene of Broadway night life.

"ALIMONY" GOES WELL

"Alimony," the six-part feature which was released by the First National Exhibitors' Circuit about Feb. 1, is proving one of the biggest box-office attractions of the current season, according to carefully tabulated lists of exhibitors' box-office receipts. Released about the first of the year without unusual advance advertising, "Alimony" has captured the public favor wherever shown, and in some of the big houses on the First National Circuit has set a record.

HOWARD GAYE

DIRECTOR

"SUPER-STRATEGY"

MENA FILM CO.

NILES WELCH

WITH

GOLDWYN



"HOUSE OF HATE" GETS BEST START Pathe's Latest Serial Estab- lishes Record for Advance Bookings

"The House of Hate," Pathe's new serial, starring Pearl White, with Antonio Moreno and a big cast including Paul Dillon and Peggy Shaynor, opened March 10 to a larger total of advance collections than any former Pathe serial, not excluding even "The Iron Claw," "The Fatal Ring," or any other of the productions in which this star has appeared. Actual figures, according to a statement from the Pathe offices point to this serial as the biggest drawing card the company has ever put out.

It is playing in a record-breaking number of theaters in New York City, including the Mayer and Schneider Circuit, consisting of the New Law, The Odion, The Mayer and Schneider, Delancey, Sunshine, Hopkins, American Movies, and the Palace theaters. The latter has never played a serial before. The picture will also be seen at the Boligini Circuit, the houses of which include the Regent, Ideal, Morningside, York, Seventy-second Street, the Movies, the Village, the Tiffany, and Drury Lane. It is running at the Grand Opera House, Twenty-third Street and Eighth Avenue. This theater seats 2,000 people, and the management has posted 1,000, 1 sheets, 1/2 sheets, and 3 sheets.

Other houses booking "The House of Hate" from Pathe New York exchange, are the Costello, Spooner, Star, National, Jersey City, the Apollo, Folly, Cretona, Bay Ridge, Comedy, Strand, Portchester, and Hamilton, of Yonkers, one of the most exclusive in that city, playing only the best features.

BUYERS WRITE FOR MORE TERRITORY Additional "Shorty Hamilton" Prints Needed to Meet Demand

Additional territory is being sold by Ernest Shipman on the "Shorty Hamilton" series. Encouraging reports are coming in from state right buyers who already own the product. In some cases they are requesting additional territory.

V. H. Hodupp recently purchased Indiana and after a five days' booking campaign, wired for Missouri on the same terms. Nathan H. Gordon, of the Globe Feature Film Corporation, Boston, is figuring on taking in additional territory, and the bookings of the Associate Theaters of Minneapolis indicate that they soon will be working four prints in their district.

HAYAKAWA BRANCHES OUT Japanese Star Heads Haworth Pictures Corporation

Following persistent rumors it is now announced definitely that Sessue Hayakawa, the talented Japanese actor, is to be featured in his own productions. He is associated with the Haworth Pictures Corporation of Los Angeles.

"THE GOLDEN GOAL"

Harry Morey and Florence Deshon began work last week in a new Vitagraph Blue Ribbon feature, "The Golden Goal." Mr. Morey will play the part of a laboring man who rises to power and shows himself a friend of labor. Miss Deshon is seen in an appealing role. Paul Scardon will direct the picture. Mr. Morey and Miss Deshon have just completed "A Bachelor's Children," a Blue Ribbon feature released April 22.

Goldwyn Pictures



PICTURE a beautiful, daring and courageous woman defending a helpless husband as a tigress defends her cub.

Depict her facing poverty for the man she loves and spurning jewels, untold luxuries and power in the world's capitals from the hands of a man she despises.

When you have conceived in your own mind a thrilling emotional drama that sends a woman to her death for the protection of her honor, you still will not have guessed half of the second remarkable story that Goldwyn again offers you with

Mary Garden in The SPLENDID SINNER

by Kate Jordan — Directed by Edwin Carewe.

As we have told you: It is greater than "Thais" which broke box-office records everywhere. It is heroic, wonderful, thrilling with few parallels for production beauties. It goes to all Goldwyn contract customers at their regular rental—a remarkable special production at no advance in prices. Released everywhere March 24.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN, President EDGAR SELWYN, Vice President
16 East 42nd Street New York City

RIALTO-DE LUXE PICTURES COMPLETED

First Release in One-a-Month Schedule Comes April 1—Adaptation of Popular Novel

Jesse J. Goldberg, state rights distributor, has signed a contract with a producing concern which has heretofore confined its activities to the making of attractions for the state rights market, to release one five or more part production a month for twelve months, the first release to be issued April 1.

The contract constitutes Mr. Goldberg the sole and exclusive sales and exploitation representative and franchises are now being awarded through Mr. Goldberg to state right buyers in the United States and Canada.

The productions will be known as Rialto-De Luxe Productions and each of them will be an adaptation from dra-

matic and literary successes. The first three productions are completed and the fourth is in process of manufacture. The first release is an adaptation from a popular novel, the second and third productions are screen versions of two of the most popular dramatic productions, and the fourth is a sensational drama that has had its vogue on the legitimate stage.

The franchises contain provisions obligating the producer to expend a certain amount of money in trade paper advertising, for the issuance of certain advertising matter, and a further provision guaranteeing the high order and character of the productions.

GETS MICHIGAN RIGHTS

Royce Shallenberger, who recently left New York to join forces with C. C. Hite in the distribution of pictures in the Middle West, has bought the Michigan rights to the Edward Warren production "Souls Redeemed," and reports business unusually good. Mr. Shallenberger is the youngest brother of W. E. Shallenberger, president of the Arrow Film Corporation.

BUSY AT NATIONAL

Work on the production of comedies continues at the studios of the National Film Corporation of Denver. Five stories have already been completed, and the sixth is under production. Allen Curtis is directing Bud Duncan, Dot Farley, and Kewpie Morgan in these Clover Comedies, and Tom Gibson is writing the stories.

ALBERT
E-SMITH Presents
**MR. and MRS.
SIDNEY DREW**

in the
**VITAGRAPH
COMEDIES**

THAT INTRODUCED
POLITE HUMOR TO
THE SCREEN
AND SET A
STANDARD OF
COMEDY
QUALITY THAT
HAS NEVER
BEEN SURPASS-
ED IN ITS
PARTICULAR
FIELD



William S. Hart
ARTCRAFT

TOM TERRISS

Directing **ALICE JOYCE**

A WOMAN BETWEEN FRIENDS, by Robert W. Chambers
THE SONG OF THE SOUL, by Shannon Fife
M. P. D. A. THE BUSINESS OF LIFE, by Robert W. Chambers



Photo by Lumiere, N. Y.

**CORINNE
GRIFFITH**

BESSIE LEARN

INGENUE LEADS

PRODUCTIONS OR PICTURES Address care DRAMATIC MIRROR.

HENRY KING

DIRECTOR

MUTUAL PRODUCTIONS—References: "Souls in Pawn" "Bride's Silence" "Game of Wits"
"Mate of the Sally Ann" AMERICAN FILM CO., Santa Barbara, Cal.

ADELE LANE | **Edward Jose**

Address care DRAMATIC MIRROR.

FEATURE HEADS ESSANAY SCHEDULE

"A Pair of Sixes," Starring Taylor Holmes, Gets Many Advance Bookings—One-Reel Comedies Complete List

"A Pair of Sixes," the latest George K. Spoor production, is now being shown to the trade. Many advance bookings already are reported from the George Kline releasing exchanges. The picture is taken from the stage production of Edward Peple and features the Essanay comedian, Taylor Holmes. It is in seven parts. The release date has been set for April 1, but there are several advance bookings in the larger cities, so that the play will be showing the latter part of March. In this production, Mr. Spoor is adhering to his policy of a national billboard advertising campaign on each feature subject, and the 24-sheet posters now are to be seen in all the large cities of the country.

Other Essanay releases for the month of March include the Broncho Billy one-reel western dramas which began Mar. 1, to be released one a week for ten weeks.

Two Chaplin comedies are also being put out, "The Tramp" and "His New Job." New prints and new paper have been made up on these releases.

The short subjects being released through the General Film Company include "Wild Algy of Piccadilly," "All Stuck Up," "The Lie That Failed," and "The Jumbo Sheriff." These are all comedy releases. "The Lie That Failed" features Virginia Valli and Robert Conness. Don Barclay, the famous comedian of the Ziegfeld Follies, takes the leading role in "All Stuck Up."

On Mar. 23 Essanay will begin the issuance of new prints on many of its famous Snakeville comedies. In these appear the well known comedians Victor Potel, Margaret Joslyn, Harry Todd and others. They will be released through the General Film Company.

MARY PICKFORD WORKS OVERTIME

Starts Making New Arcraft Picture Before Current Production Is Completed

Mary Pickford has started on a new picture before completing her current production. For several days she was working with William D. Taylor, her new director, on the Arcraft vehicle, "How Could You, Jean?" while completing the final scenes of "M'liss," under Marshall Neilan's direction.

It was a novel experience for Miss Pickford, but was made necessary by a mysterious message which she received from a member of President Wilson's cabinet. Although the affair is maintained a secret, it is understood that it means a trip to Washington upon the completion of "How Could You, Jean?" and probably a month's retirement from camera work while Miss Pickford is engaged in some task for Uncle Sam.

"How Could You, Jean?" is expected to be a record production in time consumed on its filming, and it will show Mary Pickford

in an entirely new characterization. The photoplay is an adaptation by Frances Marion from the novel by Eleanor Hoyt Brainerd, just published. It will be the first production in which the Arcraft star is directed by Mr. Taylor, who recently added to his directorial laurels by producing "Tom Sawyer" with Jack Pickford.

When Director Taylor began casting for "How Could You, Jean?" he discovered that the famine in juveniles was never more keenly evident than at present. Upon seeking assistance in New York he received word that all the desirable juveniles were either unavailable because of present employment or in the army. The California studios were again combed to find someone for the leading male, but without success. As a consequence the production was started without a leading man, and at this writing none has been obtained.

SARVER DISCUSSES SCENARIO WRITING

Editor of World-Pictures Advises Tyro of Requirements

Charles Sarver, scenario editor for World-Pictures, whose standing in the motion picture industry gives particular weight to his words, has been interviewed regarding the present market conditions for motion picture stories, and some exceedingly interesting and vital points were developed during the course of the interview. Mr. Sarver declares that the opportunities for the newcomer were never better than they are now, and he also declares that the beginner stands even a better chance now than he did six months ago.

"The man or woman without literary skill, but with a real gift for story-telling," said Mr. Sarver, "has a better market for his wares today than ever before since the first story was written and sold. He has a better chance now than he had even six months ago."

"The chief reason for the success of the average professional writer is that he studies the market and gives the producing companies what they want for their respective stars. The amateur can do this as easily as the professional. He must see pictures, all he can, good and bad. He should religiously read such a journal as the DRAMATIC MIRROR. This is necessary to keep up with what the moving picture companies are doing and planning."

"The beginner's chief pitfall is imitation. It generally happens like this: He goes to see a picture. It has faults which he is quick to seize upon and criticize. He admits that he could have done the thing much better. He goes home and sets to work. The result is simply another version of what he has seen—maybe better, probably worse."

"If the beginner has the real story-telling gift, this is time and effort wasted. Let him simply dig into the back of his head for the story that is there; the theme that really interests him; the thing that he thinks and talks about. As his plot forms, let him remember the faults he has seen and avoid them. The only literary quality he needs is clarity."

WORLD TITLE CHANGED

World-Pictures announces a change in the title of the picture Gordon is the star. During the working period this picture has been known as "Devil's Dice," but the title has now been changed to "The Purple Lily." Director Nelson selected an excellent cast to support Miss Gordon, the personnel being Frank Mayo, Muriel Ostriche, Howard Kyle, Charles Wellsley, Clay Clement, and others.

Tom Cushing advises THE MIRROR that he is responsible for the screen version of "The Yellow Ticket" which was finally accepted and produced by Pathe.

"MISSING" IS NOW IN PRODUCTION

James Young Starts Picture Under Supervision of J. Stuart Blackton

Having completed "The White Man's Law" for Paramount, starring Sessue Hayakawa, James Young has begun work, with J. Stuart Blackton supervising, on the forthcoming production for Paramount, "Missing," by Mrs. Humphry Ward, the noted English author. This will be the second Blackton picture to be made in California. "Wild Youth" was recently completed and has been accorded a splendid reception.

James Young has an enviable record in directorial work and has handled many of the most important stars in a career dating from almost the beginning of the film industry. He has a method of work that is peculiarly his own. He directs with a tensely and a fervor that puts enthusiasm into the actors and enables them to depict their roles with great fidelity and realism.

With Commodore Blackton he will put on "Missing" in a sumptuous manner. The Commodore declares that this is to be the most important picture of his entire career—extending over twenty-one years in the business of making photoplays. It has, he says, unbelievable dramatic possibilities, is a powerful propaganda for enlistment, the defence of liberty and democracy, yet showing purely the woman's side of the great conflict. Commodore Blackton himself wrote the scenario from the novel by Mrs. Ward.

Sylvia Breamer and Thomas Meighan have two of the principal parts. Full facilities of the Lasky plant will be placed at the disposal of Commodore Blackton in the production of "Missing."

"MY LADY OF THE SCREEN"

M. Witmark and Sons have published a song entitled "My Lady of the Screen," which is dedicated to Catherine Calvert, who is to reappear on the screen as the featured player in "A Romance of the Underworld," now in the course of production by the Frank K. Keeney Pictures Corporation. The song, a waltz, was written by Fred Vaa, who is better known as Frederick W. Vanderbilt, author of numerous song successes. The lyrics are by Arthur Oliver, publicity director for the Keeney Corporation.

KILLED IN THEATER

Twelve persons, ten of whom were children, were killed, and fifty-three others were injured in Winchester, Ky., when the wall of an adjoining building was blown onto a local motion picture theater during a tornado, Mar. 9. There had been a fire in the building next to the theater, and the wall that crashed down on the roof had been left standing without support.

PHOTOPLAY REVIEWS

(Continued from page 18.)

"MORAL SUICIDE"

Seven-Part Drama, Produced by the Graphic Film Company, Under the Direction of Ivan Abramson.

The Players.—John Mason, Anne Luther, Leah Baird, Alan Hale, Claire Whitney, Sidney Mason, Jack McLean, Hazel Washburn, William Lampe.

POINTS OF INTEREST

The same old story where there is incompatibility, a difference in ages of the old man who is infatuated, and the adventures. Then, remorse, a combination of family troubles. After gripping situations, a return to happiness by the man who had made a fool of himself.

Richard Covington (John Mason), an aged millionaire and stock broker and social leader of California, loyal to his motherless children, Waverly and Beatrice, becomes infatuated with Fay Hope, a woman with a past that is marred, and marries her in spite of the protests of his daughter. As is usually the case, the old husband succumbs to the allurements of the young wife, and later is contaminated by her mode of life and her associates. He loses his moral courage—commits moral suicide, as his daughter had predicted—and becomes estranged from his daughter Beatrice (Anne Luther), who is ordered from her father's home by her stepmother, Fay Hope (Leah Baird).

"Lucky" Travers (Alan Hale), a New York gambler, follows Fay to California. He is her affinity, although she introduces him to Covington as her brother. As such he becomes the secretary of Covington. At a reception given in honor of Beatrice's twentieth birthday, Covington proposes to Fay. An old friend of the Covingtons recognizes Fay as a New York adventuress. This enrages Covington, who denounces the informant. It is at this point that Beatrice warns her father that in marrying Fay Hope he will commit moral suicide. It takes Covington some time to discover that he is a victim. His wife by her extravagance makes inroads on Covington's fortune. Waverly, son of Covington, finding that Travers is infatuated with Fay, fires a shot at Travers. It hits Fay, killing her. Covington spends the remainder of his fortune in his effort to free Waverly from the charge of murder. Waverly is found to have been insane at the time of the killing and is sent to an asylum. Bereft of family, friends and fortune, broken down in health and spirit, Covington drifts to New York, where he seeks employment. To prevent starvation he accepts the work of a sandwich man advertising a white light cabaret. Seeking refuge from the piercing winds of a winter's night, he visits the cabaret which he is advertising and finds Beatrice in the company of Travers and others drinking and acting in the manner of a wanton. Covington is horrified. He rushes to his daughter and begs her to leave the place with him. Beatrice, surprised at her father's appearance and his evident poverty, refuses to go. Covington tells her that fate has decreed that he was to advertise his own daughter's shame and that his punishment is too great to bear. Later Beatrice proves to her father that she is the same Beatrice as of yore and that her presence in the cabaret is a matter of duty to her country.

With Beatrice, Covington returns to California, where he learns that through the efforts of Rodman and his brother, George Daniels (William Lampe), Waverly's sanity has been restored and he released from the asylum. Beatrice out of her appreciation of Rodman's efforts in behalf of her brother and her reawakened love forgives him and they are reunited, as are Covington and Waverly.

The picture is extremely well acted, expertly directed, and should have a strong appeal for audiences interested in virile melodrama. F. H.

"THE KAISER"

Seven-Part Drama Featuring Rupert Julian. Produced Under Mr. Julian's Direction and Released by Renowned Film Company.

The Players.—Rupert Julian, Nigel de Brulier, Lon Chaney, Mark Fenton, Jay Smith, Harry Carter, W. H. Bainbridge, Harry von Meter, Walter Belasco, H. Clark, W. Coburn, K. Painter, F. Beauregard, E. Corcoran, Wadsworth Harris, Captain Anderson, Winter Hall, Elmo Lincoln, Robert Gordon, Orlo Eastman, Joseph Girard, Alfred Allen, H. Barrows, Harry Holden, Pedro Sosa, Jack MacDonald, Georgie Hupp, Frankie Lee, Ruth Clifford, Betty Carpenter, Ruby LaFayette, Gretchen Lederer and Zoe Rae.

POINTS OF INTEREST

An intimate view of the Kaiser; his life privately and in court; his mannerisms and the treatment of his subjects, revealed in detail.

Propaganda, to perform its function with effect, must be founded on a basis of facts. "The Kaiser" is based on facts and extremely interesting ones. It follows that it has worth besides its entertaining qualities. The picture will serve to influence an American's natural hatred of Wilhelm of Hohenzollern, "the beast of Berlin." The purely entertainment angle of the picture, which opened an engagement at the Lyric Theater last week, is wide enough to reach every man, woman and child in the country. All of the scenes and incidents pictured are staged from authoritative reports and the vivid truthfulness increases the spectators' interest to a marked degree. Perhaps the most interesting parts of the film are the scenes

which show the private life, habits and mannerisms of the cancerous, power-mad, pompous creature, whose desire for a "place in the sun" has created a world chaos. There is a special delight in these incidents, as the Kaiser is shown up so thoroughly, for all his ruling power, as a vainglorious and conceited fop.

Although there is no connected story in the picture, it has snatches of episodic drama, principal among these being the incident of the decoration of the commander of the U-boat that sank the Lusitania, and his later lapse into insanity. Some of the scenes are too long drawn out, but they are always followed by something that decidedly quickens the interest.

Rupert Julian, who staged the production with skill, also plays the role of the Kaiser. His features lend themselves read-

UNITED PICTURE THEATRES OF AMERICA

Cooperation Has Proved a Practical Success

Ask any person who belongs to a cooperative movement whether it has benefited him or not

The United Picture Theatres of America, Inc.

Does not offer an untried plan, but applies to films nationally the methods of cooperative societies

Local exhibitor circuits all over the United States are demonstrating that cooperation works. In Great Britain the circuit is the standard, and the lone, unattached house the exception.

Vaudeville, drama and burlesque long ago learned the lesson that in concerted action there is strength. The U. B. O. house, the Klaw and Erlanger house, the "burlesque wheel" theatre derive advantages from union that they could never attain separately.

Just as they have eliminated waste, obtained uniform excellence of production and the utmost price-economies, so can you. EXHIBITORS OF AMERICA, SAVE YOUR BUSINESS FROM DISASTER AND PLACE IT PERMANENTLY ON A PROFIT-MAKING BASIS BY UNITING IN A NATIONAL COOPERATIVE ORGANIZATION WHICH YOU YOURSELVES WILL CONTROL. Write today.

United Picture Theatres of America, Inc.

1600 Broadway, New York City

ly to a facial resemblance to the war lord and his screen appearance bears out with singular fidelity the popular conception of the man. This physical resemblance augments a performance for which the actor evidently made a close study of authoritative works.

Among other members of the unusually large company that deserve special mention, are Elmo Lincoln, as Marcus, the principal figure in the poignant drama that takes place in the scenes of the invasion of Belgium, and Nigel de Brulier, as the submarine commander. The reproduction of the German court officials and military chiefs and the Allies' generals are ostensibly correct and vitally interesting. The fanciful climax of the picture, in which the Kaiser surrenders to the representatives of the Allied nations and is

given over as prisoner in charge of King Albert of Belgium, is especially well played by all concerned and furnishes one of the most stirring moments of the production. "The Kaiser" will be a certain success in any theater, and a success of no small proportions. It should receive extensive advertising. F. T.

John K. Grier, who recently resigned as Canadian sales manager of the Famous Players-Lasky Corporation, has joined the sales staff of the U. S. Exhibitors' Booking Corporation and will supervise distribution in the Cleveland territory. Mr. Grier formerly served as manager of the Triangle exchange in that city and has a wide circle of friends among Ohio exhibitors.

17 houses in the City of Cincinnati alone have already booked—

"The HOUSE of HATE"

with
PEARL WHITE and ANTONIO MORENO
Well known houses everywhere are booking the serial, among them—

The Colonial, Newark, N.J. The Lincoln, Memphis, Tenn.
The Crawford, " Majestic, Evansville, Ind.
The Victor, Richmond, Va. Palace, Covington, Ky.
The Star, Wichita, Kans. Rex, Spartanburg, S.C.
The Daisy, Memphis, Tenn. Amuzu, Winston-Salem, N.C.

Produced by ASTRA Directed by Geo. B. Seitz
Written by Arthur B. Reeve and Chas. A. Logue
Scenarios by B. Millhauser

PATHE

PHOTOPLAY REVIEWS

"BY RIGHT OF PURCHASE"

Six-Part Drama Featuring Norma Talmadge.
Produced by Select under the Direction of Charles Miller.

The Players—Norma Talmadge, Eugene O'Brien, Ida Darling, William Courtleigh, Jr., Charles Wetteley, and Florence B. Billings.

POINTS OF INTEREST

Norma Talmadge in a role which displays her abilities as an actress of versatility and charm. A story that has been handsomely mounted and finely directed. A production that is certain to prove popular.

In "By Right of Purchase," Norma Talmadge has a role very different from those in which she has recently appeared. As Margot Hughes, the charming but heedless little butterfly heroine of the story, she had but brief moments for emotional acting and for the most part played in a lighter vein. Miss Talmadge, however, is an exceedingly charming personality in whatever role she seeks to adorn, and her work in this latest release will win her many new admirers. She is unusually sincere and earnest in her character portrayals and so successful are her efforts that she is rapidly approaching an important place in filmdom as a star of unusual talents and charm.

The story, in brief, concerns a loveless marriage which is finally transformed into a happy union. Had the material been treated differently it would have proved an excellent comedy, but instead it has been made into a drama which at times reaches intense moments. The story is one of genuine appeal and throughout it has been so well acted and directed that it ranks with the really worth while film productions.

The plot is not new to fiction or the stage, and while it has not been treated in a particularly novel manner, it still manages to gain and hold the attention. It tells of Margot Hughes, who married Chadwick Hines for his fortune while she really loved Dick Derwent, a near-do-well. She obtains money from her husband to finance Dick, but otherwise her conduct with him is above reproach. However, the busy tongues of society are set a-wagging and the gossip finally reaches Chadwick.

He insists that Margot cease her friendship with Dick and later upon finding her leaving Dick's home he upbraids her and will not listen to her explanations. He then leaves to sail for France. However, they meet aboard his yacht and Margot tells him of her sincere love for him and her contempt for Dick, who had merely "used" her to obtain money. And the two begin a new "honeymoon."

In support of Miss Talmadge, Eugene O'Brien was seen to advantage as the husband, while William Courtleigh, Jr., did excellent work as Dick.

There were some really fine scenes showing a storm at sea, and the "shots" of "Meroland" will prove of great interest to spectators. In general the direction is excellent and the production has been richly mounted.

"By Right of Purchase" should prove a popular attraction wherever it is exhibited.
H. D. R.

"THE TRIMMED LAMP"

Two-Part Drama Adapted From the Story by O. Henry. Produced by Broadway Star Features Under the Direction of George Ridgwell and Released by General Film.

The Players—Mildred Manning, Alice Terry and Elmer Peterson.

POINTS OF INTEREST

An O. Henry story. The great amount of human interest embodied in the contrasting love affairs of the two girls. Effective acting.

Nancy and Lou are chums and live in the same boarding house. Lou is in love with a mechanic, Dan Owen, but Nancy, who assumes the mannerisms of the society women she waits upon in a millinery shop, has what she thinks are higher ideals and is waiting for some millionaire to come along. Her dream seems likely to be realized when she meets a wealthy young rounder, but when he proposes a nice little apartment up town without going through the customary legal ceremony her ideals are shattered.

In the meantime Dan has proposed to Lou but she puts him off with an evasive answer. Shortly after Lou disappears. Three months later she and Nancy meet, the latter as shabby as ever, but Lou is arrayed in costly furs and sports diamonds. Nancy and Dan are in love with each other, and evidently Lou has accepted the proposal that the former girl turned down. It had transpired that they had exchanged lovers and ideals.

Alice Terry gives a fine performance of Nancy, and the scenes in which she assumes the affected mannerisms of Fifth Avenue women are delightfully played. Mildred Manning and Elmer Peterson are excellent. The director has done thoroughly adequate work.

"The Trimmed Lamp" will fit into any program. The manner of advertising it is obvious.
F. T.

THOMAS COMPLETES SCRIPT

Raver Preparing for Production of "The Silver Lining"

Harry Raver announces the completion of the first of a series of photodramas which Augustus Thomas is under contract to write for him. "The Silver Lining" is the title to be used. Work on the story was started by Mr. Thomas several months ago, but the acceptance of his new play, "The Copperhead," by John Williams, necessitated laying "The Silver Lining" aside so that the author could personally stage and direct the rehearsals.

The theme of the photoplay selected by Mr. Thomas declares that democracy can make equality only in material things and that individual superiority is a matter of the beauty of conduct and of our respective ideals and dreams. It deals with the happiness that comes from doing productive work. Work on the production of "The Silver Lining" will be started at the Raver studios soon.

LOUISE GLAUM WINS DIVORCE

LOS ANGELES (Special).—Louise Glaum, the screen actress, was granted a divorce last week in Judge York's court, after she had testified that her husband, Harry Edwards, had deserted her after a married career that lasted only one year and seven months.

Having completed her work in "New York, or Danger Within," which Vitagraph made in co-operation with the New York State Defense Council, Corinne Griffith is now engaged on a five-reel story.

WORLD-PICTURES

present

MONTAGU LOVE

in

"The Cross Bearer"

Story by Anne Maxwell

Directed by George Archainbaud

For a long while Mabelle Neikes Justice has been turning over the copies of her DRAMATIC MIRRORS to the army, after she has finished reading them, and in consequence, she has had many letters from unknown soldiers, both from the French firing line, and from the National U. S. Camps, stating they had received the copies, and enjoyed reading news of the stage and film world.

Jean Paige, the popular star of a number of O. Henry successes, returns to the screen in "Schools and Schools," a new two-reel Broadway Star Feature released by General Film Company. This is a romance of a western girl who comes to New York to live with a beautiful and sophisticated cousin only to become entangled in a web of jealousy. It offers a combination of drama and comedy.

PICTURE EXPERTS WANTED AT FRONT Y. M. C. A. Issues Call for Service Here and Abroad

A call to men in the motion picture industry who desire to do their share toward winning the war, but are not within the age limits from which the Government is selecting the draft armies, was issued last week by the National War Council of the Young Men's Christian Association. The special need is for men who are expert operators, film cutters and repair men.

A. G. Knebel, executive secretary of the War Personnel Board, to which applications should be made, has summed up the requirements demanded of men who are accepted for service in the camps and cantonments of the United States and with the expeditionary forces abroad. He said:

"We can consider only men who are willing to face hardship and danger, who are prepared physically to endure drudgery, long hours and high tension, nerve-racking work. Men with the spirit of service are urged to respond, willing to serve without compensation or for a very meagre allowance. Men with this spirit have responded, as have their younger brothers who have left profitable positions to go into the trenches at very small pay."

"More than 4,000 men have entered the service through the Y. M. C. A. since last summer. These include applicants accepted for all branches of the work which the Government has requested the Y. M. C. A. to perform. The immediate needs are for 1,000 men a month. We hope to obtain dozens of men who are familiar with the mechanical and projection ends of the film industry. We cannot consider pacifists or men of pro-German tendencies; neither is it possible to consider men for overseas service whose parents were born in Germany or Austria."

AT LEADING THEATERS

THE RIALTO PROGRAM

Enid Bennett in "Naughty, Naughty," at the Rialto this week, shows how one small girl can make the old home town sit up and take notice when she returns from New York with some new ideas concerning clothes and deportment. The story of "Naughty, Naughty" is by C. Gardner Sullivan, and it was directed by Jerome Storm under Thomas H. Ince's supervision.

In honor of St. Patrick's Day, Mr. Rothapfel has selected a musical program that begins with Victor Herbert's "Irish Rhapsody," played by the Rialto Orchestra, with Hugo Riesenfeld and Nat W. Finston conducting, and includes Molloy's hitting "Kerry Dance," sung by Joseph Martell, and "Believe Me if All Those Endearing Young Charms" and "You'd Better Ask Me," sung by Gladys Rice. Four male voices assist Mr. Martell with his solo.

A novelty in the Animated Magazine is some pictures of classic dancers taken with an "ultra-rapid" camera which makes them appear as if floating through the air without regard to the law of gravitation. Views of picturesque France in color comprise the scenic feature of the bill and an amusing comedy completes the program.

RIVOLI HAS WAR PICTURES

The latest consignment of official Italian war pictures, none of which has been seen in this country before, is offered as an added attraction of exceptional interest at the Rivoli this week, in conjunction with J. Stuart Blackton's production of "Wild Youth," by Sir Gilbert Parker, and Mr. Rothapfel's superior musical and pictorial program, Louise Huff, Theodore Roberts and Jack Mulhall are the Paramount favorites featured in "Wild Youth," with James Cruze contributing a noteworthy Chinese characterization.

The Italian war pictures contain many scenes of actual conflict taken by the Cinematographic Section of the Royal Italian Army and procured for showing at the Rivoli through the Italo-North-American Commercial Union. The initial installment, the first of a series of six or seven, shows the battle which raged from the Plateau of Bainsizza to the Timavo River during August, 1917.

In deference to St. Patrick the Rivoli Orchestra, with Hugo Riesenfeld and Erno Rapee conducting, render selections from Victor Herbert's tuneful Irish opera, "Elleen," the Rivoli Male Quartet are heard in the same number and an Irish dance is also included. The quartet itself sings "Little Cotton Dolly," by Gelbel, and "There's a Long, Long Trail," by King and Elliott. Frances Orr, cellist, offers "The Swan," by Saint-Saens. Material gathered the world over makes up Mr. Rothapfel's Animated Pictorial.

MABEL NORMAND AT STRAND

The Strand Theater presents this week a varied program of high merit, with Mabel Normand as the star of "The Floor Below," for its principal attraction. In this new Goldwyn picture Miss Normand is seen in a dramatic role. In the well balanced supporting cast are Tom Moore, Helen Dahl, Wallace McCutcheon, Lincoln Plumer, Charlotte Granville, A. Romaine Callender, Louis R. Grisel and Willard Dashiell. The

WILLIAM A. BRADY'S BIG PICTURE

Did you play "The Whip"?

If you did you know what a box office bear it is.

Well, there is a companion picture to "THE WHIP" in the making.

Over \$100,000 has already been spent on it.

The last reel alone remains unfinished and it shows a battle in mid-air between a monster Zeppelin (not a model—a real one) made on government lines at a cost of over \$25,000, with a war hydro-plane over the real ocean.

The real actors go in the clouds, not faked—the real thing.

Its Title

"STOLEN ORDERS"

founded on the Drury Lane play "Sealed Orders," written by Cecil Raleigh and Henry Hamilton, authors of "The Whip," which ran at the Drury Lane longer than "The Whip" did. The title, "Sealed Orders" was appropriated by a Danish picture some years ago, hence the change of name to "Stolen Orders."

Directed by Harley Knoles, George Kelson and William A. Brady

ACTED BY 6 STARS

CARLYLE BLACKWELL
GEORGE MACQUARRIE

KITTY GORDON
MADGE EVANS

MONTAGU LOVE
JUNE ELVIDGE

Guaranteed bigger than "THE WHIP." It's in 8 Reels, just jammed full of Love, Sport, Passion, Jealousy, Crime and Thrills. No war.

A picture with a solar plexus punch in every reel. For sale the world over on a territorial basis.

second episode of "Depths of the Sea," the pictures of sub-sea life, photographed by Raymond L. Diltmars, that caused wide-spread comment last week, is shown. James Montgomery Flagg's latest satirical comedy in the "Gloria You All Know" series, entitled "The Stenog," the Topical Review, edited by Mr. Edel, which contains some new pictures of "Our Boys Over There," and other war scenes and the latest foreign and domestic news pictures of interest complete the film program.

The musical program is thoroughly pleasing. Rosa Lind, the dramatic soprano, sings an aria from "The Daughter of the Regiment"; Charles Semroff, baritone, offers "Killarney" and "Macushia"; Edith Sin Clair, harp virtuoso, plays "La Source," Zabel, and "Believe Me if All Those Endearing Young Charms," and Herbert Sisson and Ralph H. Brigham alternately render an organ solo. The Strand Symphony Orchestra plays three of Herman Sandby's delightful Scandinavian Folk Songs, "Agneto and the Mermaid," "The Song of Vermland" and "Norwegian Bridal March"; Victor Herbert's "Irish Rhapsody" and Gilbert's "Comedy Overture." Oscar Spirescu and Carl Edouarde conduct.

NELL SHIPMAN FILM

Blue Ribbon Feature Announced for March 25

Another Vitagraph Blue Ribbon feature starring Nell Shipman with Alfred Whitman is announced for release the week of March 25, by Albert E. Smith, president of the Vitagraph Company. It is "The Home Trail," produced at the Vitagraph Hollywood studio, under direction of William Wolfert, and is from the pen of George H. Plympton, a member of the Vitagraph scenario staff who won commendation for the faithful manner in which he adapted Alfred Henry Lewis's Wolfville tales to the screen.

This is the third feature in which Miss Shipman and Alfred Whitman have appeared together, the others being "The Wild Strain" and "Cavanaugh of the Forest Rangers" and the statement is made that they will be continued in combination for an indefinite period.

GEORGE K. SPOOR presents

TAYLOR HOLMES in "A Pair of Sixes"



This is the greatest picture in which the famous comedian, Taylor Holmes, has appeared. He is supported by an all star cast, including Maude Eburne and Alice Mann. Critics call it the best farce comedy ever screened. It's a show.

Arrange Your Booking Dates Now

Distributed by
George Kleine System



Lottie Briscoe, former Lubin favorite, will be welcomed back to the screen when "The House of Mirth," Metro's picture version of Edith Wharton's novel, is presented, under the direction of Albert Capellani. Miss Briscoe will have the important role of Gertie Farrish.

Francis X. Bushman and Beverly Bayne have begun the production of "Breaking Into Eden," a new Metro All-Star Series picture, under the direction of Will S. Davis, who guided the stars in "Under Suspicion," a recent release, and "The Brass Check," just completed.

"DOLL'S HOUSE" SUITS ELSIE FERGUSON

Marguerite Clark Is Making "Rich Man, Poor Man"

Elsie Ferguson and Maurice Tourneur, her director, accompanied by the players in the cast of "A Doll's House," left for Maine last week, where exterior scenes in the famous Ibsen story will be taken.

"A Doll's House" derives its title from the fact that Norah, the character played by Miss Ferguson, was reared in an atmosphere free from worldly cares, and her father, who adored her, called her "his little doll," and endeavored to keep her life devoid of worry. She grew up to be a very sweet and innocent person and won the love of a man named Helmar who married her. Norah's home is a veritable doll's house, for the young matron is not mentally equipped to meet the domestic difficulties which arise. The events that take place transform her into a serious woman who rises above the troubles that threaten to ruin her life.

The title of Marguerite Clark's Paramount picture, on which she is now working, might have been "Rich Girl, Poor Girl," instead of "Rich Man, Poor Man," for in the story Miss Clark experiences poverty and riches. J. Searle Dawley, who is directing, said: "This will make a splendid vehicle for Miss Clark, as it permits the portrayal of scenes in the first part of the picture which make the star especially effective, and in marked contrast with the serious dramatic moments which take place when she becomes older."

Following the completion of "Let's Get a Divorce," Billie Burke is taking a few days' rest. This scenario was written by Anita Loos and John Emerson, and it is probable that they will provide another screen vehicle for Miss Burke in the near future. The title of her next Paramount picture has not yet been announced.

W. L. Abington, an actor who has been prominently identified with the stage of America and England for more than forty years, has been engaged to take the part of General Zariskine, chief of police of Petrograd, in "Fedora," the Paramount picture starring Pauline Frederick in Sardou's famous play.

FOURTH PETROVA FILM "The Great Star" Finished Under Ralph Ince's Direction

It was announced last week from the offices of the Petrova Picture Company that "The Great Star," in which Madame Petrova has been working, is now finished and ready for the work of an export corps of assemblers and cutters. This picture, which marks the fourth appearance of the Polish actress on her calendar of eight special releases during the present year, was written expressly for her by George Middleton, author of the Broadway success, "Polly With a Past." The production has been made under the direction of Ralph Ince and photographed by Harry Harris and his assistant. It embraces a cast of well known screen performers who appear in support of Madame Petrova herself.

The leading role of Lucille Caruthers is interpreted by the Polish star, while opposite to her appears Thomas Holding in the part of Richard Sheldon. The "heavy" role of "The Great Star" is held down by J. Herbert Frank. Prominent among the actors are E. J. Radcliffe, Edith Hinkle, Mrs. Helen Walton and Matilda Brundage.

TRIO IN "SHAME"

Director Noble, Zena Keefe and Niles Welch Get Credit for Picture

Next to its "punch" as an intensified social problem in dramatic form, the stars, direction and story merit are being presented by General Film Company as the outstanding features of the John W. Noble production of "Shame." The three persons chiefly responsible for the picture are Director Noble, Zena Keefe, the star, and Niles Welch, the leading man. Each has had a highly successful motion picture career.

This is Director Noble's first independent production and is of a high order. Other important features directed by the author and producer are "Romeo and Juliet," starring Bushman and Bayne; "The Awakening of Helena Ritchie," "Egypt the Gypsy," "The Brand of Cowardice," "The Call of Her People," "The Beautiful Lie," and "A Man Without a Country."

FIRST TEN REISSUES

Essanay Selects Best of Broncho Billy Pictures

George K. Spoor announces the immediate weekly release of the famous Essanay "Broncho Billy" pictures of the hills and plains. Mr. Spoor is now engaged in selecting the best of the series of Broncho Billy one-reelers and announces the titles of the first ten. They are: "Broncho Billy's Leap," "Broncho Billy and the Rattler," "Broncho Billy's Close Call," "Broncho Billy and the Settler's Daughter," "Broncho Billy's Indian Romance," "Broncho Billy, a Friend in Need," "Broncho Billy's Wild Ride," "Broncho Billy's First Arrest," "Broncho Billy and the Rustler's Child," and "Broncho Billy's Last Deed." The pictures have been carefully re-edited and supplied with new subtitles.

PHOTOPLAY FEATURES

FAMOUS PLAYERS-LASKY

PARAMOUNT
Eve's Daughter, Billie Burke, March 4.
Huck and Tom, Jack Pickford, March 4.
The Family Skeleton, Charles Ray, March 11.
Sunshine Nan, Ann Pennington, March 11.
Prunella, Marguerite Clark, March 18.
Wild Youth (J. Stuart Blackton Production), March 18.
Love Me, Dorothy Dalton, March 18.
La Tosca, Pauline Frederick, March 25.
Naughty, Eud Ben-net, March 25.
ARTURHAFT
Amarilly of Clothes-Line Alley, Mary Pickford, March 11.
The Whispering Chorus, March 25.
The Blue Bird, March 31.

GOLDWYN

Fields of Honor, Mae Marsh, Jan. 14.
Dodging a Million, Mabel Normand, Jan. 28.
Our Little Wife, Madge Kennedy, Feb. 10.
The Beloved Traitor, Mae Marsh, Feb. 27.
The Floor Below, Mabel Normand, March 10.
The Splendid Sinner, Mary Garden, March 24.
The Danger Game, Madge Kennedy, April 7.

FIRST NATIONAL
EXHIBITORS CIRCUIT, INC.
The Light Within, Olga Petrova.
Empty Pockets (Brenon).
Tursan of the Apes.
The Sign Invisible.
Fall of the Romanoffs.

GREATER VITAGRAPH

The Desired Woman, Florence Dashon, Harry Morey, March 11.
An American Live Wire, Grace Darmond, Earle Williams, March 18.
The Home Trail, Nell Shipman, Alfred Whitman, March 25.
Little Miss No-Account, Gladys Leslie, April 1.
The Business of Life, Alice Joyce, April 8.
The Girl from Beyond, Neil Shipman, Alfred Whitman, April 15.
A Bachelor's Children, Harry Morey, Florence Dashon, April 22.
Sealed Lips, Earle Williams, Grace Darmond, April 29.

TRIANGLE

The Hard Rock Breed, Margery Wilson, March 10.
The Sea Panther, Wm. Desmond, March 10.
Faith Enduring, Roy Stewart, March 17.
The Answer, Alma Reubens, March 17.
Nancy Comes Home, Myrtle Lind, March 24.
Innocent's Progress, Pauline Starke, March 24.
Another Foolish Virgin, Margery Wilson, March 31.

FATHE EXCHANGE, INC.

SPECIAL (War)
The German Curse in Russia, Jan. 18.
RUSSIAN ART
The Inner Voice, Feb. 17.
The Beggar Woman, March 17.
PATHE PLAYS
The Naukahs, Antonio Moreno, Feb. 24.
The Great Adventure, Bessie Love, March 10.

DIANDI

Daddy's Girl, Baby Marie Osmond, March 3.
ASTRA
The Other Woman, Peggy Hyland, Milton Sills, Feb. 3.
The Hillcrest Mystery, Irene Castle, March 24.

BRENON PRODUCTIONS

The Lone Wolf.
The Fall of the Romanoffs.
Kismet.
The Woman Thou Gavest Me.

GENERAL FILM

JAXON
Pokes and Jabs Comedies.
FALCON
The Clean Gun, Kathleen Kirkham.
Pete of Clay, Margaret Landis, B. H. Grey.
Brand's Daughter, Kathleen Kirkham.
His Old-Fashioned Dad, Daniel Gilfeather, Mollie McConnell.
Zolienstein, Viola Vale, Monroe Salisbury.

UNIVERSAL FEATURES

The Flash of Fate, Herbert Hawkinson, Sally Starr, Feb. 18.
Wild Women, Harry Carey, Molly Malone, Feb. 25.
Nobody's Wife, Louise Lovely, Mar. 4.
Beauty in Chains, Ella Hall, Mar. 11.
Thieves' Gold, Harry Carey, Molly Malone, Mar. 18.
The Girl Who Wouldn't Quit, Louise Lovely, Mar. 25.

BLUEBIRD

Morgan's Raiders, Violet Mercereau, Feb. 18.
The Rough Lover, Franklyn Farnum, Feb. 25.
The Girl in the Dark, Carmel Myers, Mar. 4.
Hungry Eyes, Ruth Clifford, Monroe Salisbury, Mar. 11.
The Devil's Kiss, Dorothy Phillips, Mar. 18.
The Eleventh Commandment, Mae Murray, Mar. 25.

WORLD PICTURES

Wanted—A Mother, Madge Evans, Mar. 18.
The Way Out, Carlyle Blackwell, June Elvidge, Mar. 25.
The Cross Bearer, Montagu Love, April 1.
The Witch Woman, Ethel Clayton, April 8.
The Trap, Alice Brady, April 15.

SELECT

Woman and Wife, Alice Brady, Jan.
Ghosts of Yesterday, Norma Talmadge, Jan.
The Marionettes, Clara Kimball Young, Jan.
The Studio Girl, Constance Talmadge, Jan.
The Knife, Alice Brady, Feb.
The House of Glass, Clara Kimball Young, Feb.
The Shuttle, Constance Talmadge, Feb.
By Right of Purchase, Norma Talmadge, Feb.

FOX

The Girl with the Champagne Eyes, Jewel Carmen, Mar. 4.
The Debt of Honor, Peggy Hyland, Mar. 10.
Woman and the Law (All-Star Cast), Mar. 17.
A Daughter of France, Virginia Pearson, Mar. 24.
The Kid Is Clever, George Walsh, Mar. 31.
A Camouflage Kiss, June Caprice, Apr. 7.
STANDARD
Les Miserables, William Farnum, Feb. 10.
American Ruda, Jane and Katherine Lee, Feb. 24.
Woman and the Law, Mar. 17.

PERFECTION FEATURES

EDISON
The Unbeliever, Feb. 11.
ESSANAY
Uneasy Money, Taylor Holmes,

Brown of Harvard, Tom Moore, Hazel Daly.
Ruggles of Red Gap.

MUTUAL

The Midnight Trail, William Russell, Feb. 25.
Powers That Prey, Mary Miles Minter, Mar. 4.
Ann's Finlay, Margarita Fischer, Mar. 11.
The Girl and the Judge, Olive Tell, Mar. 18.

BUTTERFLY

John Ermine of Yellowstone, Francis Ford, Nov. 5.
Fighting Wad, Wm. Stowell, Betty Schade, Helen Gibson, Dec. 3.
The Silent Lady, Zoe Rae, Gretchen Lederer, Dec. 10.
Beloved Jim, Priscilla Dean, Harry Carter, Dec. 17.
Huckling Broadway, Harry Carey, Molly Malone, Dec. 24.

METRO

HOLBE
A Weaver of Dreams, Viola Dana, Feb. 18.
Revenge, Edith Storey, Feb. 25.
The Claim, Edith Storey, Mar. 18.
Breakers Ahead, Viola Dana, Mar. 25.

VORKE

Broadway Bill, Harold Lockwood, Feb. 11.
Under Suspicion, Francis X. Bushman, Beverly Bayne, Feb. 4.
The Shell Game, Emmy Wehlen, Mar. 4.
The Brass Check, Francis X. Bushman, Beverly Bayne, Mar. 11.
SPECIALS
Blue Jeans, Viola Dana.
The Legion of Death, Edith Storey.
Revelation, Nazimova.
The Slacker, Emily Stevens.
Draft 258, Mabel Taliaferro.
Lest We Forget, Rita Jolivet.

STATE RIGHTS AND INDEPENDENT GOLDWYN

The Manxman.
For the Freedom of the World.

CARDINAL

Joan, the Woman, Geraldine Farrar.

GENERAL ENTERPRISES, INC.

The Warrior, Maciste.

FROHMAN

The Witching Hour, Audrey C. Smith, Jack Sherrill.
God's Man, H. B. Warner.
My Own United States, Arnold Daly.

G. W. GRIFFITH

Intolerance.

WILLIAMSON BROS.

Submarine Eye.

JULES BURNSTEIN

Shame.

SERIALS

FATHE
The House of Hate.
A Woman's Perdy (3rd), Pearl White, Antonio Moreno, Paul Clerget, Peggy Shanor, Mar. 24.
VITAGRAPH
Vengeance and the Woman.
The Hand of Fate (14th), William Duncan, Carol Holloway, Mar. 25.

JAXON

Daughter of Uncle Sam, Jane Vance, Wm. Sorelle, 12 episodes.

CAPITAL COMEDIES ARE COMING SOON

Two Thousand Foot Photoplays Free from Slapstick Methods

Final arrangements have been completed by Goldwyn for the distributing of Capitol Comedies, starring "Smiling Bill" Parsons. Prints of the first two releases, "Billy's Predicament" and "Billy's Baby," have been shipped to Goldwyn branches throughout the United States and trade showings will be given at an early date.

Goldwyn believes that the demand for clean, interesting comedies, trading on the foibles of human nature and devoid of slapstick, is greater at this time than ever before, and expects the Parsons comedies to fill an exhibitor's need. Each runs about 2,000 feet. One will be released every other Monday, beginning with "Billy's Predicament," at a date shortly to be announced. Exhibitors desiring to book the first year's output, or twenty-six comedies, will be given the preference in placing of contracts.

Believing that there is not a heavy demand for the usual accessories in the showing of two-reel comedies, Goldwyn will issue but two posters for these productions—one one-sheet and one three-sheet. Special attention has been given to the selection of the material for these, however, and unusually attractive paper has been prepared.

"Smiling Bill" Parsons, star of Capitol Comedies, is a film magnate by persuasion but a comedian by birth. As president of the National Film Corporation, he is one of the owners of a feature picture just concluding a long and profitable Broadway run.

DOROTHY DALTON FILM

"Love Me" Shows Ince Star as Girl from West

Thomas H. Ince's next production, to be released under the Paramount trade-mark the week of March 18th, is a Dorothy Dalton subject written especially for her by C. Gardner Sullivan. "Love Me" is the title of Miss Dalton's next picture, in which the popular actress appears as a girl from the golden West. As Maida Madison, the star conducts a difficult but winning fight to endear herself among her husband's exclusive and somewhat frigid family, which on first acquaintance is inclined to turn her a very cold shoulder.

At the head of the supporting cast appears Jack Holt, who played with Mary Pickford in "The Little American" with such notable success. Mr. Holt has also appeared in various Sessue Hayakawa pictures for Paramount release recently, as well as in some Thomas H. Ince films, his work always proving of exceptional merit. Others in the cast are William Conklin, as the "heavy"; Robert McKim, Dorcas Mathews, Melbourne MacDowell and Elinor Hancock. One of the notable features of this production is said to be the many surprising turns of the story, which Mr. Sullivan handles in his usual capable manner. Roy William Neill directed "Love Me" under Mr. Ince's personal supervision, and John Stumar, the capable Ince photographer, is responsible for the camera work.

ELIMINATES WASTE

World Corporation Provides for Synchronous Filming of Two Productions

Following the recently adopted policy for conservation and the elimination of all possible wastage in every direction, World officials last week established a brand new record by sending Director Harley Knoles to Bat Cave, N. C., where two important birds will be winged with a single shot, when scenes for two important World Film productions will be filmed. They are "The Echo Girl," from the story by C. Hobart Doty, and "Without Paying the Price," by Romaine Rue. One will be released within two weeks, the other is not scheduled for release for two months.

WORLD GETS SCENARIOIST

Clara S. Beranger Will Write Continuity for New Kitty Gordon Picture

Clara S. Beranger, continuity writer and author of many successful original screen stories, has joined the World-Pictures scenario department, and her first work in this connection has been the preparation of an original story for Kitty Gordon. This story bears the title of "Her Great Moment," and is now being filmed under the direction of Oscar C. Apfel. Miss Beranger is now at work on the continuity of "The Golden Wall" for World Pictures.

SUBJECT TO CALL

John Barton Browne, assistant director at France just when his first important scenario, written in collaboration with Marion Fairfax, has been filmed with Sessue Hayakawa in the stellar role. The picture is called "The White Man's Law," and is said to be one of the most successful in which the famous Japanese actor has starred for Paramount. Mr. Browne received an appointment from the U. S. War Department last September, and has been awaiting orders ever since. He will be connected with the ambulance service of Base Hospital No. 35. This will be his second term of service in France, as he went in the American ambulance hospital corps to the French front on the opening of the war.

BOOKED FOR A WEEK

Confidence in "The Eagle's Eye" Leads to Extended Engagements

First bookings of "The Eagle's Eye" give abundant proof of the confidence exhibitors feel in the drawing power of the twenty episode serial exposé of plotting and intrigue of the Imperial German Government in America, by William J. Flynn, recently retired Chief of the United States Secret Service.

Many of the bookings are unusual. Among the cities in which each episode has been booked for a weeks run appears San Antonio, Texas, with less than 100,000 population. The Modern Theater in Providence has established a precedent in booking "The Eagle's Eye" also for a run of a week, for it is the first serial which has been shown there.

STORY OF BOY LIFE

Another intimate and amusing study of boy life is furnished in the latest Judge Brown story, "The Preacher's Son," a General Film release. This is the sixth of the series of stories of youth, and it pictures in a delightful fashion the amusing

mix-up in which a minjster's son finds himself. As in the case of the other Judge Brown stories, the members of the cast, with one or two exceptions, are boys drawn from real life.

OLIVE TELL'S THIRD

Olive Tell, who is appearing in the Empire All Star productions of Frohman stage successes, is announced in a photodrama, entitled "The Girl and the Judge," to be released by Mutual Mar. 18. The picture was made under the direction of John B. O'Brien. It is the third of a series in which Miss Tell has appeared for Mutual Empire.

OLD PRINTS RETIRED

The Mutual Film Corporation, in execution of President John R. Freuler's policy of "perfect prints," has taken off the market and retired from branch circulation all old subjects prior to a decidedly recent date. This is a move for the elimination of film which does not present the highest and most modern entertainment values to the public.

ACTIVITIES OF THE WEEK IN THEATRICAL WORLD

ACTORS' EQUITY ASSO'N Members Must Observe True Fraternal Spirit to Derive Advantages

Members of the A. E. A. Are Most Earnestly
Urged to Send Reliable Addresses to
the Office of the Association.



The last meeting of the Council was held in the Association rooms, 908 Longacre Building, Mar. 12, 1918. The following members were present: Messrs. Kyle (presiding), Stewart, Cope, de Cordoba, Hull, Mitchell, Corti, Christie, de Angeli, De Ming, Westley, Brees, Connelly, Stevenson and Silla.

New members: Inez Buck, Dolly Castle, Brinda Lascelles, Lincoln Plumer, Wilmarth H. Post, Francis A. Ross, Lurita Stone, Marion Tanner, Margaret Vaue, John M. Washburne, Gretchen Yates, Emanuel Turner, Daley Rudd.

The fact is coming home to us, over and over again, that the effective means of enforcing the principles of the Association in any critical situation must lie in the fraternal quality of its members. Any standard of professional ethics, to be worth having, requires that those who would maintain it shall be possessed of a never failing sense of their dependence each on the other. No actor under the A. E. A. aegis should ever think, for one moment, of taking a fellow member's place until convinced that in so doing he would not be a manager's instrument in committing an injustice. Put yourself in the other actor's place.

Appropos of the foregoing we have in mind the case of a member whom our attorneys advised to notify her management that unless some of the back salary due her, the amount of which was steadily increasing, were paid by a certain time during the current week of a New York run she would stop playing. Her reply was, "Yes, but they have another actress (and she named her) who would go on in my place." Another actress most assuredly would not go on if the Council of this Association could prevent her. Not forgetting that the attorney's advice was only given as a last resort in an engagement that had been continued upon false promises and "stalling."

Some managers and actors are like some others of the human species we know who seem to find a sinister satisfaction in what they term "getting even." They take unto themselves a license to adopt any desperate expedient by which they may profit from those they employ—but when an employee exercises, in good faith, a minimum of reciprocal privilege allowed him by custom and contract they resent it as intolerable and lie in wait to punish him for a kind of lese majesty. They have jaundiced minds in which spring up petty grudges made out of nothing. And at times it is not surprising if a man of this sort finds himself like the Ishmaelite—"his hand against everybody and everybody's hand against him."

News has come from Francis Wilson that he recently delivered his lecture, "The Humorous Side of an Actor's Life," at Bellair Heights, Florida, in an effort to raise \$600 for a war hospital bed, as suggested by Rachel Crothers in her speech which we published in the February "Equity." George Ade introduced Mr. Wilson with a statement culled for the most part from Miss Crothers' data. The receipts reached \$781 and a check for that amount has been sent to the Stage Women's War Relief.

The legal department has been authorized to take judgments in a dozen cases that have been holding fire for some time.

BY ORDER OF THE COUNCIL.

"THE RAINBOW GIRL" COMING

"The Rainbow Girl," Klaw and Erlanger's new musical comedy production, now playing in Boston, is soon to be seen in New York. The book is by Renold Wolf, and the music by Louis Hirsch.

PLAYERS ENGAGED

Grace Harrigan, daughter of the late Edward Harrigan, has been engaged as general understudy for the feminine roles in "The Master" at the Hudson Theater.

Peggy Hopkins will leave motion pictures and return to the stage in the Selwyn production of "Rock-a-Bye Baby."

Miss Edna Hibbard has been engaged for an important role in "Rock-a-Bye Baby," a new musical play.

Belle Story, the leading singer at the Hippodrome two years ago, will return next Monday as the star of the "Cheer Up!" company.

Cyril Smith, formerly of the Hazel Dawn Company and recently of the Patsy Gilson Company, has been engaged by Rich and Rogers for their musical playlet production, "Little Miss Foxy." The act is being headlined over the Ackerman Harris time on the coast.

Charlotta De Long has joined the "Flo Flo" company at the Cort Theater.

Eugene Cowles has joined the cast of "Chu Chin Chow" at the Century and is playing the role of Abdullah, in which the late J. Francis Boyle appeared.

HERE AND THERE

Lawrence D'Orsay, who was ill of pneumonia, has recovered and resumed his role of the King of Serendib in "Sinbad" at the Winter Garden.

Una Trevelyn having closed her season with "Cheating Cheaters," has returned to New York. Miss Trevelyn won much favorable criticism while on tour this season for her characterization of Nan Carey.

Clarence Hibbard, blackface comedian and baritone soloist, will take his act on the road, booking direct independent theaters out of town. Mr. Hibbard will join the Gus Hill American Minstrels next season, as end man and baritone soloist.

Maurice Herrmann is busy these days on completing Shakespearean costumes for Laurette Taylor to be used in special Shakespearean matinees in which she will shortly appear. Mr. Herrmann has always been noted for the accurate and artistic merit of his Shakespearean and Period costumes made for the noted actors of the present day and the past.

A slight accident to Nora Bayes of "The Cohan Revue" made necessary the closing of the New Amsterdam Theater, Monday night, March 11.

"The Reclamation," a dramatic playlet, is being tried out for vaudeville by Laura Burt, under the management of Joseph Hart.

NEW MANAGER FOR FROLIC

Victor Kiraify, who was acting manager of "Going Up" for Cohan and Harris, is now manager of the "Ziegfeld Dance De Follies" and "Midnight Frolic," on the roof of the New Amsterdam Theater, succeeding John Henry Mears, who resigned to manage the Coconut Grove on the roof of the Century Theater. Rehearsals for the Coconut Grove have begun under the direction of Edward Royce. The first performance will be given on March 30.

NEW THEATER FOR STATEN ISLAND

Staten Island theatergoers are able to see plays from Broadway without coming to Manhattan. The Liberty Theater, costing \$200,000, opened its doors last Tuesday night. The theater, situated in Stapleton, has a seating capacity equal to any playhouse in New York, with the exception of the Metropolitan Opera House or the Hippodrome. The house is modern in every detail.

"THE BOOMERANG" IN BRONX

Winchell Smith and Victor Mapes' three-act comedy, "The Boomerang," presented by David Belasco, at the Bronx Opera House, week of March 11, played to good business. Arthur Byron, Wallace Eddinger, Martha Hedman, and Ruth Shepley fulfilled every requirement.

IDA C. MALCOMSON.

STUDENTS ACT JEROME PLAY

Jerome K. Jerome's play, "The Passing of the Third Floor Back," was given a very able representation by the students of the American Academy of Dramatic Arts, at the Lyceum Theater, Friday afternoon, Mar. 8. The vivid characterization of the author presented greater opportunities to the players than provided by any other play in which they have appeared this season. To the credit of the actors it must be said that they took advantage of them in distinctive manner—a manner, indeed, that might not have been achieved in a representation by experienced players.

There was a considerable amount of power and force in the performance, and the scene at the end of the second act between the stranger and the girl was played with an impressiveness that brought home to the audience that here indeed was acting of a particularly high order.

Ian Keith played the Forbes-Robertson part of the Passer-by with dignity and feeling. Esther Nelson was natural and sincere in the part of the woman who finds happiness in marriage after the visit of the stranger. John Upton gave a strikingly realistic performance of the satyr. Kate Pier-Roemer showed a fine appreciation of the pathos and humor in the character of the slavey, and Miriam Sears as the painted lady, Lloyd R. Hudson, William Street, Mann E. Hollner and George Hammann in other parts contributed effective studies.

"The Groove," a one-act play by George Middleton, preceded the Jerome drama. It was acted convincingly by Guinevere Gilson and Miriam Sears.

ACTOR SUES TAILOR

The usual situation of a tailor bringing suit against an actor has been reversed. The case is that of Maclyn Arbuckle, who has filed papers in the Supreme Court in an action for \$100,000 against Max Marx, president of Max Marx, Inc., tailors. Mr. Arbuckle declares that he was injured in the eyes of his theatrical following by an advertisement published by the defendant.

The plaintiff asserts the advertisement read in part: "Lack of style—Maclyn Arbuckle making anything?" This was published maliciously and to imply that, as an actor, he had no style in his apparel, and that in his acting he was inefficient and derelict, the complaint asserts.

SERVICE FLAG IN EMPIRE THEATER

There is a new decoration in the Empire Theater lobby—a silk service flag with ten stars. Four of the men who are now in the service of their country were ushers, one was a messenger and five were employed on the stage in various capacities.

TO REPEAT BILL

The four one-act plays recently given by the East-West Players, in their theater at 52 East Seventy-eighth Street, will be repeated on the evenings of April 4, 5 and 6.

LADY ABERDEEN AT PALACE

Wife of Former Governor-General of Canada Delivers Address

One of the interesting features of the Palace bill this week is a novelty called "My Lady's War Garden Party," during the action of which Lady Aberdeen, wife of the former Lord Lieutenant of Ireland and Governor General of Canada, delivers a short address regarding the Fund for Child-Saving Work in Wartime, the charity for whose benefit the act is presented. The piece consists mostly of music and dancing and practically all of the Allies are represented by an artist.

Evelyn Nesbitt occupies a conspicuous place on the program in songs and dances, in which she is assisted by Bobby O'Neill. Miss Nesbitt has a smart new act and she acquits herself most satisfactorily. A pleasing offering is the concert act of Nellie and Sara Kouns, two young women with excellent voices. Daughters of a Western railroad magnate, they made their debut on the stage last season and registered a tremendous hit at the Palace and over the Keith Circuit. The Three Dooleys are held over for a second week of their madcap clowning with new variations.

Gus Van and Joe Schenck, singing new songs in their inimitable way; Marie Nordstrom, in her "Bits of Acting"; Little Billy, one of the tiniest performers of distinction; The Duttons, Lloyd and Britt, in "Alabama Bound," and La Veen and Cross complete a strong bill.

CASTLE LEFT ALL TO WIFE

The will of Vernon Castle, former dancer and instructor in the British Flying Corps, killed recently in Texas, gives his entire estate to his wife, Mrs. Irene Castle, to whom he refers in terms of deep affection. The will has been made public by William Klein, attorney for Mrs. Castle with her approval, but will not be offered for probate until her return from Havana, where she went immediately after her husband's funeral.

NEW PLAYWRIGHTS' CLUB

A new club to be called the Council of Playwrights is in process of formation. It will meet Thursday evenings at the home of Maravene Thompson, author and playwright, 103 West 85th Street. Each week a play by one of the members will be read and criticized by the club. The final critical summing up to be given by William Thompson. Price, an authority on dramatic technique.

SOLDIERS GIVE MUSICAL PLAY

Eighty men of the United States Army Ambulance Service concluded a brief theatrical tour at the Forty-eighth Street Theater last Sunday by giving two performances of "Good-Bye, Bill," a musical play written, rehearsed, and played by men of the corps. The profits of the tour amounted to about \$5,000. The money is to be devoted to an entertainment fund.

The story conceived the capture of William K. Hohenzollern, which was inspired by a reward of \$10,000,000 offered by Henry Ford. The music was by Private William B. Kernell, while Private Richard Feckheimer wrote the book.

NEW PLAN FOR CHICAGO HOUSE

Musical plays will hereafter be played at Blackstone Theater, Chicago, as well as dramatic attractions to which it has heretofore been devoted exclusively. Klaw and Erlanger made the arrangement yesterday with Harry J. Powers, the Chicago theater manager, who is now on a visit to New York. The first musical play at the Blackstone will be "The Riviera Girl," which will open there on Sunday evening, March 24. This will be followed by "The Land of Joy," the Spanish dancing and singing show which Klaw and Erlanger are now presenting on tour.

FLORIO PUPIL ENTERTAINS

Audrey Dennison, one of M. E. Florio's most talented pupils, will sing for the soldiers at Fort Benjamin Harrison this week. The adjacent Officers Training Camp will also contribute to the attendance. Miss Dennison has been carefully trained and her successful concert engagements are a tribute to the ability of Florio as a vocal mater.

PRESENT "SOME LITTLE GIRL"

"Some Little Girl," a musical comedy in three acts, was presented at the Empire Theater, Syracuse, for three nights, beginning Thursday (Mar. 14). It will go to the Olympic Theater, Chicago, for an indefinite stay. Anderson and Weber are the producers.

JOIN "YES OR NO" CAST

Janet Beecher and Chrystal Hume are now playing the two principal women's roles in "Yes or No" at the Longacre Theater. Miss Beecher plays the part of Minnie, the tenement house dweller, while Miss Hume plays Margaret Vane, her rich prototype.

THE BROADWAY TIME TABLE

FOR WEEK ENDING MARCH 23

Theater	Play	Date of Production	Number of Performances
Astor	Why Marry	Dec. 25	117
Belasco	Polly With a Past	Sept. 6	249
Bijou	The Squab Farm	Mar. 13	13
Booth	Seventeen	Jan. 21	76
Broadhurst	Follow the Girl	Mar. 2	25
Casino	Oh, Boy!	Feb. 20	467
Century	Chu Chin Chow	Oct. 22	188
Cohan	Toot! Toot!	Mar. 11	16
Cohan and Harris	A Tailor-Made Man	Aug. 27	251
Comedy	Youth	Feb. 30	38
Cort	Flo-Flo	Dec. 20	113
Criterion	Happiness	Dec. 31	101
Eltinge	Business Before Pleasure	Aug. 15	264
Empire	The Off Chance	Feb. 14	45
44th Street	Maytime	Aug. 16	304
44th Street Roof	A Pair of Petticoats	Mar. 18	8
48th Street	The Love Mill	Feb. 8	52
Fulton	Let's Go	Mar. 9	17
Gaiety	Sick-a-Red	Feb. 25	32
Globe	Jack o' Lantern	Oct. 16	182
Harris	Success	Jan. 28	67
Hippodrome	Cheer Up	Aug. 23	368
Hudson	The Master (rev.)	Feb. 19	40
Liberty	Going Up	Dec. 25	108
Longacre	Yes or No	Dec. 21	114
Lyceum	Tiger Rose	Oct. 3	207
Lyric	Gettine Together	Mar. 18	8
Mazine Elliott	Eyes of Youth	Aug. 22	257
Morocco	Lombardi, Ltd.	Sept. 24	219
New Amsterdam	Revue of 1918	Dec. 31	100
Park	Seven Days' Leave	Jan. 17	83
Playhouse	Little Teacher	Feb. 4	57
Plymouth	Wild Duck (rev.)	Mar. 11	16
Princess	Oh, Lady! Lady!	Feb. 1	61
Punch and Judy	Her Country	Feb. 21	37
Republic	Parlor, Bedroom and Bath	Dec. 24	110
Shubert	The Copperhead	Feb. 18	42
39th Street	A Cure for Curables	Feb. 25	32
Vanderbilt	Oh, Look!	Mar. 7	20
Winter Garden	Sinbad	Feb. 14	49

NEW YORK THEATERS

Playhouse 48th, E. of B'way
Phone Bryant-2628
Evs. 8.30. Mats. Wednesday & Saturday 2.30

COHAN AND HARRIS, Present
THE LITTLE TEACHER
A Comedy Drama, by Harry James Smith,
author of "A Tailor-Made Man."
MARY RYAN

WILLIAM A. BRADY'S 48th St. Theatre, near
B'way, Phone
Bryant-178
Evs. 8.15. Mats. Thursday & Saturday 2.15.
Andreas Dippie Presents

LOVE MILL
By Earl Carroll and Alfred Francis
A Musical Comedy with All-Star Cast, in-
cluding A Large Chorus of Beautiful Girls.

WINTER GARDEN B'way and 50th
Evs. 8. Mats. Tuesday, Thursday and Saturday 2

AL. JOLSON
IN
"SINBAD"

SHUBERT 44th W. of B'way, Phone 8439
Bryant. Evs. 8.15. Matinees,
Wed. & Sat. 2.15.

LIONEL BARRYMORE
IN
THE COPPERHEAD
BY AUGUSTUS THOMAS

44th St. Theatre, W. of B'way, Phone 7292
Bryant. Evs. 8.00. Matinees,
Wed. & Sat. 2.00.

A PLAY WITH MUSIC
MAYTIME
With CHARLES PURCELL
and PEGGY WOOD & WILLIAM MORRIS

Booth Theatre, 45th St. W. of Broadway,
Phone Bryant 6100. Evs. 8.30
Matinees, Wed. & Sat. 2.30.

**BOOTH TARKINGTON'S
SEVENTEEN**
A Play of YOUTH and LOVE and
SUMMERTIME

39th St. Theatre, nr. B'way, Phone 413
Bryant. Evs. 8.30. Matinees,
Wed. & Sat. 2.30.

MR. LEE SHUBERT Presents
WILLIAM HODGE

In His Best Comedy
"A CURE FOR CURABLES"

ASTOR 45th St. and B'way, Phone 287
Bryant. Evs. 8.30. Matinees,
Wed. & Sat. 2.30.

"WHY MARRY?"
A Comedy by Jesse Lynch Williams.
With a Cast of Unusual Distinction

Casino B'way and 39th St. Phone 3846
Grady. Evs. 8.15. Matinees,
Wed. & Sat. 2.15.

2nd YEAR
Of the Smartest of Musical Comedy
OH, BOY

Maxine Elliott's Theatre, 39th, E.
of B'way, Phone
1476 Bryant.
Evs. 8.30. Matinees, Wednesday & Saturday 2.30

EYES OF YOUTH
With JANE GREY

BIJOU Theatre, 45th St., W. of B'way
Phone Bryant 430. Evs. 8.15
Mats. Wed. & Sat. 2.15.

THE SQUAB FARM
FREDERIC and FANNY HATTON

Broadhurst 44th St., W. of B'way, Phone
64 Bryant. Evs. 8.15.
Mats. Thurs. & Sat. 2.15.

THE LATEST MUSICAL COMEDY
FOLLOW THE GIRL
By Henry Blossom and Zoel Parenteau

NEW YORK THEATERS

EMPIRE B'way and 40th St.
Evs. at 8.15. Mats.
Wed. and Sat. at 2.15.
CHARLES FROHMAN Presents

Ethel Barrymore
In the New Comedy
by R. C. CARTON
THE OFF CHANCE

LYCEUM 45th St. and Broadway.
Evs. at 8.30. Mats.
Thurs. and Sat. at 2.30.

DAVID BELASCO Presents
A Play of the Great Northwest by
Willard Mack

Tiger Rose

BELASCO West 44th St. Evs. at
8.30. Mats. Thurs.
and Sat. at 2.30.

DAVID BELASCO presents
**POLLY WITH
A PAST**

A Comedy by George Middleton
and Guy Bolton.

Cohan & Harris B'way & 43d St.
Evs. at 8:15. Mat.
Wed. & Sat.
8:15.

Cohan & Harris Present
Funniest Comedy of Recent Years
**A TAILOR-MADE
MAN**
a new comedy by Harry James Smith
with GRANT MITCHELL

GEO. M. COHAN Theatre, 43d Street and
B'way, Evs. at 8:30. Mats.
Wed. and Sat. at 2:30.

HENRY W. SAVAGE Offers
A NEW MILITARY MUSICAL COMEDY

TOOT-TOOT!

Based on Capt. Rupert Hughes' Merry Farce
"Excuse Me."—Book by Edgar Allan Woolf.
Lyrics by Berton Braley. Dances by Robert
Marks and Music by Jerome Kern.

GAIETY Broadway and 46th Street
Evs. 8.30. Mats. Wed. and
Sat. 2.30.

KLAW & ERLANGER PRESENT
SICK-A-BED

The Biggest Laugh Maker
of the Season
BY ETHEL WATTS MUMFORD

MOROSCO 45th St., West of B'way.
Evs. at 8.30. Mats. Wed.
and Sat. at 2.30.

Oliver Morosco's Laughing Sensation
LOMBARDI, LTD.
With LEO CARRILLO
SEATS 10 WEEKS IN ADVANCE
Biggest Comedy Hit in Years

DOLLY SISTERS IN NEW PLAY

Weber and Fields have engaged the Dolly
Sisters for the new musical play, "Back
Again," in which they are to unite in April,
and by the terms of a contract agreed upon
yesterday it is to be "Weber and Fields in
"Back Again" with the Dolly Sisters." The
sisters had decided to appear in a revue in
London, but the prospect of a full Summer
engagement in New York was more alluring.
This will be the first appearance of the
dancing twins with a production since they
were seen in "Their Bridal Night," two
years ago.

Mrs. Jacques Martin has been engaged
for a prominent character role in a new
play being produced by Charles Hopkins,
opening Easter Monday.

NEW YORK THEATERS

New Amsterdam West 42d
St. Evs. at 8.10
Mats. Wed. and Sat. at 2.10
Klaw & Erlanger, Managers

LAST WEEK
Cohan & Harris Present
**THE COHAN
REVUE 1918**
MONDAY, APRIL 1st
Klaw & Erlanger's
"THE RAINBOW GIRL"

Criterion B'way and 44th St. Evs.
at 8.15. Mats. Wed. and
Sat. at 2.15

Laurette Taylor
In a New Comedy
"HAPPINESS"
By J. HARTLEY MANNERS

REPUBLIC West 42nd St. Evs.
8.30. Mats. Wed. and
Sat. at 2.30.

A. H. WOODS PRESENTS
**PARLOR,
BEDROOM
and BATH**

By C. W. BELL and MARK SWAN.
With FLORENCE MOORE and JOHN CUM-
BERLAND.

ELTINGE West 42d St. Evs. 8.30
Matinees Wednesday and
Saturday, 2.30.

A. H. WOODS PRESENTS
**BUSINESS BEFORE
PLEASURE**
With BARNEY BERNARD and
ALEXANDER CARR
By MONTAGUE GLASS and JULES
SKEET GOODMAN

Liberty Theatre, W. 43d St. Evs. at
8.30. Matinees Wednesday
and Saturday at 2.30.

COHAN & HARRIS PRESENT

GOING UP

A Musical Comedy
Book and Lyrics by Otto Harbach and James
Montgomery.
Music by Louis A. Hirsch.

"None can afford to miss it—
all can afford to go"

"CHEER UP!" Management
CHARLES
BILLINGHAM
Greatest
Success
Ever Known.
Staged by
E. H. Burdette
AT THE
HIPPODROME
Matinee
Every Day
Seats 6 Weeks Ahead

NEW SELWYN PLAY

"Mrs. Larraby," by Cosmo Hamilton, to
Be Presented This Spring

Selwyn and Company have purchased
through Brant and Kirkpatrick, play brok-
ers, all dramatic rights in every country to
"Mrs. Larraby," a new comedy by Cosmo
Hamilton, the English playwright. A pro-
duction of the play will be made this Spring
and it will be seen in New York early next
season.

WILLIAM COURTLEIGH, JR., DEAD

William Courtleigh, Jr., actor, died on
March 13 at the Hanover Hospital, Phila-
delphia, after a short illness of pleuro-
pneumonia. He was twenty-six years of
age. Mr. Courtleigh was well known to the
theater, having played many important roles
in the motion pictures and upon the legiti-
mate stage. He was taken ill while sup-
porting Lou Tellegen, with whom he had
played for several seasons. In "Blind
Youth," his father, William Courtleigh,
Sr., in a member of the cast of the "Tiger
Rose" company now playing in New York.
Mr. Courtleigh is survived by his wife.

Edward Locke has signed a contract for
the production in London of his play, "The
Bubble." It will be produced there as
originally written, as a play of Jewish life.



"CAMEL-FLAGE" PARADE

A Colt machine-gun mounted on a "Chu
Chin Chow" camel in a reproduction of
Gen. Allenby's Palestine Expedition, or-
ganized by Willard Holcomb of the Century
Theater publicity department. Wynne Hol-
comb, his cartoonist son, who belongs to
Battery F, is riding the camel. He nearly
went "Over the Top."

BIRTHS

A son was born to Mr. and Mrs. Heywood
Broun on March 11. Mr. Broun is dra-
matic critic of the New York Tribune. Mrs.
Broun was before her marriage Miss Ruth
Hale, press representative for Selwyn and
Company.

DEATHS

BOYLE—John Francis Boyle, who had
appeared for years with musical comedy
and opera companies, died March 8 in the
St. Paul Hotel. Recently he was in "Chu
Chin Chow" at the Century Theater. Mr.
Boyle was forty-five years old. As a young
man he joined the Savage Opera forces,
playing with them many seasons. Later
he played with the St. Louis Musical Stock
Company. In the last several years he had
been with the larger musical productions
well known in New York. Mr. Boyle leaves
a widow.

CLAPHAM—Harry J. Clapham, veteran
theatrical manager, died at Flemingsville,
N. Y., Feb. 18. He was 77 years old. He
was formerly manager of Cal Wagner's
Haverley's, Barlow, Wilson, Primrose and
West's and Dockstader's Minstrels. He
also managed John T. Raymond and the
first American tour of Mr. and Mrs. McKee
Rankin. He was born in England and
made his home in Albany, N. Y., where he
has a brother living, George T., also of the
profession. He was the father of the late
Harry L. Clapham, general agent of Dock-
stader's Minstrels. In addition to George
T. Clapham, he is survived by Major John
Clapham, Chas. E. and Mrs. A. T. Paxson,
of New York, Harry L., Jr., of Cleveland,
and Captain Lathrop B. Clapham, U. S.
Infantry, France.

GILBERT—James Gilbert, one of the most
noted producers and directors of old time
musical comedy and the original "Dick
Deadeye" in the first American production of
"Pinafore," died March 10, in Somer-
ville, Mass., at the age of 68. Born in
Edinburgh, Scotland, he came to Boston at
the age of 18 and soon became widely
known as a professional entertainer. He
was stage director for the famous Hanlon
Brothers and Augustin Daly company.
Later he was associated with the J. K.
Murray stock company at the old Bijou
Theater in Boston.

ST. VRAIN—Richard St. Vrain, well
known stock leading man, died at the
German Hospital on March 10, after an
illness of two weeks. Until he went to the
hospital he was playing in "Very Good
Eddie."

YAGER—Walter D. Yager, a theatrical
road manager employed by Selwyn & Co.,
died of neuritis March 8, in the French
Hospital. He was born in Springfield, Ohio,
and was forty-six years old. Mr. Yager
was manager of the "Fair and Warmer"
company on its tour of the military camps
and cantonments. He had been working
very hard for the entertainment of the
soldiers and broke down at Camp Dix ten
days ago. He leaves two sisters.

YOUNG—David R. Young, Shakespearean
actor, died in New London, Conn., on March
13 from pneumonia. His death occurred on
his sixty-eighth birthday. He was born in
New York. Mr. Young had followed his pro-
fession for nearly fifty years. He first
made his appearance on the stage as a baby
in the arms of his mother, who was Fanny
Herring, the noted English actress. He be-
came a well-known Shakespearean actor,
playing with Robert Mantell, Julia Marlowe
and others. Besides his wife he is survived
by three sons.

NEWS OF STOCK PLAYS AND PLAYERS

THE ART THEATER OF CINCINNATI

Closing of Season Which Ruth Allen Managed and Malcolm Morley Successfully Directed



MALCOLM MORLEY

The first season of a real art theater in Cincinnati draws to a close. Launched at a time when things theatrical were not altogether promising, through the untiring efforts of Ruth Allen, who conceived the idea of and worked up the preliminary interest in the venture, the Cincinnati Players have succeeded in filling a niche in Cincinnati dramatic life that has never been filled before. Six different bills have been presented and the list of productions includes a number of offerings of more than ordinary interest, as the following will indicate: "Candida," by George Bernard Shaw; "Dark Lady of the Sonnets," Shaw; "The Affairs of Anatol," Arthur Schnitzler; "The Workhouse Ward," by Lady Gregory; "Ruth Red," by Clarence Stratton; "Efficiency," by J. E. Davidson; "The Holly Tree Inn," by Charles Dickens; "A Motor Mishap," by Malcolm Morley; "The Barbarians," by Rita Wellman; "The Last Man In," by W. B. Maxwell; "Pantaloen," by J. M. Barrie; "The New Sin," by Basil Macdonald Hastings; "Alan Intrudes," by Harold Heaton; "Lonesomelike," by Harold Brighthouse; "Passers-by," by Haddon Chambers.

The entire season of the Cincinnati Players, which began in October and concluded March 20-21, has been played in Memorial Hall, which was secured through the courtesy of the County Commissioners. It

proved a delightful little home, but had the disadvantage of not being a permanent one. Preparations for each production had to be made in an outside studio and scenery and properties moved to the theater on the day of the first performance.

There can be no reason to doubt the mo-



RUTH ALLEN

tives of Miss Allen and her associates. They are inspired by a love of art along dramatic lines, and do not seek financial remuneration in the ordinary sense. Devotion to a worthy ideal is bound to pay if persisted in, but the main factor necessary to provide the germ of success seems to be the securing of a permanent home. I should not like to close this brief article without a word of commendation for Malcolm Morley, who took charge as director immediately after the first of the year. An actor of real merit, endowed with artistic perception of a high order; and an indefatigable worker, Mr. Morley succeeded in rounding out the performances in a way that left little to be desired.

TRIAL OF "FISHERMAN'S LUCK"

Presented for the First Time by Burke's Players at the Municipal Playhouse, Northampton

NORTHAMPTON, MASS. (Special).—"The Private Secretary," with the really excellent work of L'Estrange Millman in the title role, did good business for the Northampton Players, week Mar. 4.

Week Mar. 11, there was special interest in the first production on any stage of the new play, "Fisherman's Luck," by Norman Lee Swartout and Arthur Edwin Krows. The play possesses merits— including a straight story steadily increasing in interest, but it requires a stronger dramatic infusion to give it distinguishing quality. At present it appears to mingle the influence of too many schools of playwrighting to register most effectively; its artifices are too apparent and its character relation to plot is not altogether harmonious. It is a play obviously dependent for its dramatic momentum upon the quietly eccentric but potentially forceful type of its lead. This slow but stable Englishman, called upon to prove his worth both as a suitor to an attractive, extravagant American girl, and as an inheritor of his uncle's fortune—is an interesting study and offers opportunities for building up a dominant part.

The play has many amusing lines and is

strong pictorially. These novel and picturesque effects were notably well achieved in the Northampton production. Mr. Burke's contribution, and that of the company, to trying out the values of the piece, was generous and provided an out of the ordinary interest to the theater program of the year. William Raymond played the Englishman, and in the cast were Ann Mason, Blanche Frederici, Marie Louise Benton, Francesa Stamford, Eugene Powers, Corbett Morris and Harry Leland.

Among the guests here for the production were the authors, William Harris, Jr., Mrs. Helen McCaffrey, Harry Friedman and Roland Holt.

The company suffers a loss in the retirement, Mar. 23, of Eugene Powers, who has to leave before the end of the season in order to fill a return engagement at Denver. Throughout the season Mr. Powers' work has been strong, versatile and individual, and he has been one of the most popular members in the entire history of a resident municipal company here. It is hoped that Mr. Powers may return another season.

MARY BREWSTER.

"LOVERS LANE" IN SOMERVILLE

SOMERVILLE, MASS. (Special).—One of the prettiest bills of the season and one in which the Somerville Theater Players "packed 'em to the doors," as the press agents say, is "Lovers Lane." A play in which there is no wronged girl, no mortgage or stolen papers is a rarity as far as rural plays go, perhaps another reason why this one is so enjoyable. Arthur Howard as the minister is splendid. He excels in roles of this type and in this he is perhaps just a wee bit better than heretofore; Adelyn Bushnell as Mary plays one of those charming country girls with nothing in particular to do and does it well; Ruth Fielding as Simplicity also shares heavily

in the honors of the week; Miss Fielding is extremely youthful anyway and is the tomboy girl with a woman's love for the minister, is seen in what many patrons declare to be her best work yet. All the regular members in the cast, together with numerous new faces, make the other characters stand out prominently. An altogether pleasing feature in connection with the performance are the stage settings. Director Ritchie has allowed himself full sway in the making of the sets and the third and fourth acts representing an apple orchard in Autumn and Spring are particularly beautiful. Altogether, "Lovers Lane" is one of the most enjoyable plays of the season. "The Woman He Married," week March 11.

UNION HILL AND HOBOKEN STOCK

UNION HILL, N. J. (Special).—The B. F. Keith Players appeared week March 11, in "The Only Girl," by Victor Herbert. Packed houses greeted the players at every performance. The production as a whole would have done credit to an organization whose forte is the musical field, and not the dramatic. The chorus of thirty-six specially engaged young men and women was unusually strong. From a spectacular standpoint the production was up to the best of them. The scenic and electric effects were most attractive and the costumes gorgeous. One of the most pleasing features of the performance was the singing of Lillian Ludlow in the part of Patsy, a soubrette. Dorothy Shoemaker played the part of Ruth Wilson with much sweetness and simplicity. She was a shy, lovable girl; Jack Roseleigh was very amusing as Kimbrough, the librettist, who while not a woman hater, does not believe in marriage until he meets the right girl, when he falls bad; Harry Luckstone, who possesses a wonderful voice, did capital work as Andrew McMurray, a painter. Stewart Wilson was entirely satisfactory as John Ayre; Stewart Robbins was good as Sylvester Martin; Joseph Lawrence filled the role of Saunders, a butler, in fine style; Ella Crane had a congenial role in that of Birdie Martin, and made the most of it. A creditable performance was given by Betty Brown as Jane McMurray. Natalie Perry was real funny as Margaret Ayre, and Lillian Ludlow played the part of the soubrette with dash and ginger.

HOBOKEN, N. J. (Special).—Hoboken's premier stock company, the Strand Players, presented for the first here George Broadhurst's masterpiece "The Law of the Land." Possessing great dramatic strength the play calls for acting of the very best character, and that is just what it received in the hands of the talented Strand Players. Each and every character was ably interpreted, and the performance was greatly enjoyed by all who saw it. Howard Chase, the much liked leading man, did praiseworthy work in the role of Geoffrey Morton. He played the part with real feeling and made Morton a very likable chap. Ivan Christy, the clever director of the company, put over the best work of his season here, and in the role of Chetwood, the butler, he demonstrated his master knowledge of the dramatic art. The role of Mrs. Harding was well played by Dorothea Howard, the talented leading woman of the company; William Blake as Robert Harding played his part so mean and despicable that the spectators almost wanted to hiss him. Virginia Blake, the clever child actress who played on the road with the original company in "On Trial," gave a creditable performance of Master Harding. Week Mar. 10, "The Parish Priest."

CHARLES A. BITTICHOFFER.

EMERSONS NOW AND AHEAD

LAWRENCE, MASS. (Special).—Colonial, J. William Schaeke, manager: "Play things" was presented by the Emerson Players at the Colonial to crowded houses at every performance, week March 4-9.

Week March 11-16, the company offered "Broken Threads," by Ernest Wilkes. It was a splendid production from every standpoint, under direction of Bernard Steele, the managing director. Even the duller roles, filling a mere routine in the construction of the play being interpreted in a satisfactory manner. Leo Kennedy, as Henry Winn, and Dorothy Dickinson, as Dorothy Darrell, played the leads in a most satisfactory manner. Mr. Kennedy's painstaking acting and "never-say-die" spirit, in the face of all his trials and tribulations, being as typical a portrayal of such a character as one would expect. Miss Dickinson's part was that of a cabaret singer, and she sang a solo, in a sweet musical voice, which was very enjoyable. Georgette Marcel, as Julia Leighton, gave a good presentation of her role, and Maud Blair, as Marie, a French waitress, was good in an exceptionally fine piece of character work. Bernard Steele, as Dick Brenton, in his usual forceful manner, gave an intensely dramatic portrayal of the role of the "jealous rival." He was the recipient of much merited applause. The remainder of the cast included Tom Whyte, as General Leighton; Richard Barry, as Murphy; John B. Whiteman, as John Brenton; and William Rudlong; Joseph Crehan, as Freddie; and Franklin Munnell, as Robert Beckman. Each of the individual members of the cast gave an earnest and satisfactory portrayal of their roles, and aided materially in the success of the play. We cannot pass here without a word of praise for the work of Ernest H. Sweney, the scenic artist, and of Neil A. Sweney, the scenic builder, both of whom are masters in their line.

Week March 18-23, "Arrah-na-Pogue" (Arrah of the Kilt), Dion Boucicault's famous old Irish masterpiece. Holy week, dark. Week April 1, reopening with a mammoth production of "The Red Mill" (musical).

W. A. O'REILLY.

Sanger and Jordan announce for release for stock "The Willow Tree," "Erastus Rusan," "Good Gracious Annabelle," "The Unknown Voice," and, some time later, "Seven Days' Leave."

PLAYERS OF LYNN

LYNN, MASS. (Special).—"Broadway and Butterflies," with Alice Bentley and Robert Brister in the leads, was a sure-fire hit at the Central Square Theater, Harry M. Goodhue, manager; Harry Horne, producing director, week of March 11. Alice Bentley is refreshingly amusing in her comedy lines; Robert Brister gives a spirited portrayal of the role of the jealous lover; Harry J. Fischer is a scream as the village barber, smitten by the charms of the Broadway belle. He shares honors with Harry Horne, as Hank Woolwine, manager of the village "opry house." There is a subtle charm about the dainty little ingenue, Lottie Salisbury, in her portrayal of the role of Ruth Denby. A new member of the Central Square Stock is Ida Parks, who poses as the plain, awkward country girl with her head filled with romance; Hugh Cairns shines as never before since coming to Lynn. Edythe Ketcham, the second lead, is the village fashion plate to perfection. Others of the strong supporting company who do admirable work in their respective roles are Ted Brackett as Franklin Abbott, May McCabe as Mrs. Kate Denby, Franklin McDonald as Major Hawes, editor of the Killmuck Hanner and Thomas Chermol juvenile, as Harry White, the telegraph operator. "Playthings," March 18.

The Players at the Auditorium, Edmund V. Phelan, manager; Jack Bennett, producing director, opened week of March 11, in "Very Good Eddie," with Eddie Phelan as Kettle and Sadie Galloupe as Mrs. Kettle; Bert Kellers and Edith Cooper as Mr. and Mrs. Darling. Ernest Morley gives her accustomed sincere characterization of the vocal student, Elsie Lilly; Arthur Vinton, leading man, gives a finished performance in the part of the hotel clerk. The supporting company is most acceptable. Week of March 18, John Mehan's "A Man's Job."

AUBREY GOODALL.

LAUGH WEEK IN NEW HAVEN

NEW HAVEN, CONN. (Special).—Hyperion, March 11, "The Girl He Couldn't Buy." It was laugh week at the Hyperion, with Russell Fillmore as "King of the Laugh Providers." He's a riot as Flip and the big audiences laughed at his antics until the tears rolled down their cheeks. They laughed so hard they couldn't get thrilled when the villain was thwarted by the hero's very timely entrance, which entrance was truly melodramatic. But it didn't prevent them from adoring Jane Morgan as Hope, and Alfred Swenson as Joe. The popular leads were almost pushed out of the spotlight by the author, but they made the most of the very little chance they had. Ida Maye joined the company this week as ingenue, and a more fortunate first appearance could not have been chosen as the pretty miss. Her Kitty almost matched Fillmore's Flip, and between them they brought down the house. At every exit they were applauded. The two did a modern dance in Act 1, which everyone wished was longer, and Miss Maye essayed a "wiggly dance" (as per Flip), which was a big laugh. DeForest Dawley was a deep dark "villain," with a revolver and all that sort of thing. He was good at it too. Frank Thomas was a defective like you never see in real life, with an astounding ability to arrive in the nick of time. But he did it right well. Louise Farnum was Flip's mother and made a splendid one. Arthur Griffin spent the performance changing from red pajamas to street clothes and back again to red pajamas, and got a laugh on every change. Charles Andre and Jerry Broderick completed the cast. Director Andrews scored again, as the performance on the whole was very smooth. "The Daughter of Mother Machree," March 18.

HELEN MARY.

"ROMANCE" IN BROOKLYN

BROOKLYN, N. Y. (Special).—Crescent Theater: The Crescent Players reproduced the play "Romance" during the week of Mar. 11. The house was nicely patronized, and the play went through as though it had been played by them for weeks instead of only a couple of days.

The leading lady's part was cleverly taken care of by Adeline O'Connor. Here was the part of an Italian singer, in America but a short time, and who spoke broken English. This she did with such reality that one wondered whether or not she was not really an Italian, but upon being questioned as to this she smilingly pointed out her name, which spoke for itself. Miss O'Connor has been in this theater but two weeks, last week playing second leading lady. Her ability is above question. The leading man's part was taken by Godfrey Matthews in a brilliant manner. This week the Crescent Players are producing "A Pair of Silk Stockings," lately from New York.

W. H. HEARD.

ED WILLIAMS AT QUINCY AGAIN

QUINCY, ILL. (Special).—Ed Williams opened one of his companies here March 4, for his fourth season in stock at the Orpheum. The opening play was "Big Jim Garrity" and "turn away business" has been the rule since the opening. His company here numbers twelve people and all are exceptionally clever.

UNIQUE IDEA IN AN IOWA TOWN

Community Theater in Which Citizens Act, Furnish Music, Set Stage and Make Costumes

WATERLOO, IA. (Special).—This town has something unique in its community theater. The owners act in the plays, appear in the orchestra, set the stage and make their own costumes.

Believing that members of the community should be given an opportunity to express whatever dramatic talent they have, a league was founded a year ago, known as the Waterloo Drama League, to which anyone was eligible upon the payment of a fee of \$5. Carl Glick was chosen as the director and has proved the wisdom of the choice. Although quite young he has had excellent training and experience for his work. In 1909 he had an important role in the "Lady of Lyons," presented in Marshalltown. Graduated from Northwestern University, where he had the opportunity of studying the drama league in the home of its inception, he became a member of Donald Robertson's company, appearing in splendid performances at the Chicago Art Institute.

JOY IN FALL RIVER

FALL RIVER, MASS. (Special).—Academy of Music: After a long absence from the local stage, the popular Myrtle-Harder Stock company returned for a week's engagement, March 11-16, and there was great rejoicing among local stock patrons. Six of the latest and best plays were presented: "Common Clay," March 11; "Mile-a-Minute Kendall," March 12; "It Pays to Advertise," March 13; "The Lie," March 14; "The Heart of Wexona," March 15, and "Little Peggy O'Moore," March 16. An excellent company has been assembled, headed by Emma Myrtle and Jack Bertin. In the opening bill, "Common Clay," Emma Myrtle has made exceptional advancement in her work and her performance of the different parts played during the engagement were all of a very high order, and she is deserving of much praise. Miss Myrtle will always find a welcome here. Jack Bertin, the leading man, won instant favor with the audience in "Common Clay." He made a very strong impression, which gained strength at every performance during the week. Mr. Bertin is the best stock leading man seen here in years. In "The Lie," Miss Myrtle gave a fine performance of the part made famous by Margaret Livingston, in fact, it was hard to tell which parts were the best played. The support was excellent, and included Ralph Brady, who is an exceptionally good actor; Corda Davy, Charles F. Ward, W. J. McCarthy, Ruth Ames, P. E. Whitman, Fred Woodbury, James Dempsey, John Lynch and Nella Russell, all of whom are away above the average. All in all it is the strongest stock company ever seen in this city. Splendid scenic display; well staged; furniture all carried by the company. Manager Harder is to be congratulated in presenting to the patrons a real dramatic treat. "Intolerance," March 18-23.

W. F. GEE.

"LENA RIVERS" IN JAMESTOWN

JAMESTOWN, N. Y. (Special).—Samuels Theater, W. L. Foster, manager: To comply with several hundred requests for the play, the Pauline MacLean Stock company presented "Lena Rivers" week of March 11. The company gave a thoroughly satisfactory production. Pauline MacLean as Lena Rivers was, of course, the chief attraction and came in for a large share of the honors. With her youth, beauty and dramatic ability, Miss MacLean has so far proven more than adequate to the varied and numerous roles in which she has appeared. Ed. Clarke Lilley was seen in the role of Burward Belmont, and was very likeable; Ronald Rosebraugh made his part, that of John Livingston, Jr., one of the best in the play; Josephine Bond was good as Granny Nichols; James K. Dunseith as John Livingston, George Ormsbee as Henry Graham, Lucy Neil as Mrs. Graham and as Nancy Scovendyke were well cast, while Ernest Kast as Joel Slocum and W. W. Richards as Uncle Billy were good in small roles. Miss Davenport, a new member of the company, was introduced in the part of Caroline Livingston and took the thankless role well. The play was beautifully mounted. Week of March 18, "A Pair of Sixes," followed by "The Barrier."

A. L. LANGFORD.

FAILURE IN PATERSON

PATERSON, N. J. (Special).—At the Empire, Richard Bubler and his comedy of players continue to enjoy a paying patronage which is proof that the efforts are appreciated. The offering, week March 9-16, was "The Ghost Breaker," which they put over in their usual capable manner, each member of the cast acquitting themselves in a very creditable way. At the Lyceum (International Circuit), the opera company which opened Mar. 1, for a stay of several weeks, decided to give up the ghost on the 9th, and returned to the restored "White Way." The company was capable enough but failed to attract sufficient patronage to warrant continuing the engagement. Several scattering bookings are announced for later in the month. According to recent newspaper reports, some of the stockholders in the house are anxious to dispose of their interests, but nothing definite has been reported in regard to the sale of the holdings. J. C. BUSH.

Starting with a membership of 200, the league now numbers twice that many members. The casts have included doctors, lawyers, business men and women as well as people with more leisure. One hundred and fifteen people have taken parts in addition to fifty-seven others who have assisted with the music, properties and costumes. There are four different lines of work. Classes are held in play writing, for, like their predecessors, the Washington Square Players, they believe that there should be ample opportunity for dramatic creation as well as acting.

Five original plays have been part of the program, including "A Bone of Contention" by Mrs. Guthrie McConnell, "The Matrimonial Fog" by Florence Clay Knox, and "The Police Matron" by Carl Glick and Mary Hight. Three one-act plays were the February offering. In March Moliere's "The Learned Ladies."

BRISSAC CO. IN SAN DIEGO

SAN DIEGO, CAL. (Special).—The Virginia Brissac Company at the Strand is proving a very popular organization, and business is showing a splendid condition. "The Blue Envelope," by Frank Hatch and Robt. E. Homans, was the bill, week Mar. 11. The play was a fine farce and all of the people of the stock were well cast. Miss Brissac and Wedgewood Nowell, in the leading roles, were splendid. Emil Markey and Dorris Feltow gave good support, and are fast becoming favorites with the theater patrons. Brady Kline, in the part of the Doctor, proved an actor of exceptional ability. "Potash and Perlmutter" follow by the same company.

MARIE DE BEAU CHAPMAN.

TWO STOCKS OF OAKLAND

OAKLAND, CAL. (Special).—Bishop: For the opening of the Evelyn Vaughan engagement, Mar. 3, The Bishop players are presenting "Just a Woman," which is scoring an immense success and filling the house at every performance. Miss Vaughan, in the leading role of the Woman, gave a flawless portrayal of the part, and J. Anthony Smythe as the Man was equally as good. Ben Erway as the Boy, George Webster as the Lawyer, and Hugh Metcalf as the Judge all had good parts, and gave their usual clever renditions of the same. The balance of the cast, consisting of Harry Garrity, John Sheehan, Mary Reynolds and Eleanor Parker, took care of the smaller parts and helped make the play the success it was. The scenic effects were very realistic and caused a burst of applause.

Hippodrome: The Hippodrome Stock company are presenting "Mrs. Wiggs of the Cabbage Patch," with Margaret Nugent in the title role, who gave a clever and intelligent rendition of the rather difficult part. Del Lawrence as Mr. Stubbins, and Audell Higgins as Lovey Mary, were both good and scored heavily. Roscoe Karns, Rupert Drum and Howard in the comedy parts were also good.

LOUIS SCHRELINE.

EMMA BUNTING IN EL PASO

EL PASO, TEXAS (Special).—Crawford, E. F. Maxwell, manager: The Otis Oliver Players finished their engagement at this popular playhouse, and now Emma Bunting Comedy company have started a long engagement. Week Feb. 24, the play was "Littlest Rebel," and played to excellent houses. Week of March 3, they put on "Rebecca of Sunnybrook Farm" and they have an excellent advance sale and every thing points to good business.

SHELTON.

Lisle Leigh, who has been with the Lexington Theater Stock company since its opening, terminates her engagement with them March 23.



ADELINA O'CONNOR OF THE CRESCENT

Adeline O'Connor has been engaged as leading woman of the stock company at the Crescent Theater, Brooklyn, for a limited period. Week March 3, she played

Josephine Victor's part in "Just a Woman." Last week she had Doris Keane's role in "Romance." This will be followed by other popular productions.

"MAM'ZELLE" IN ST. JOSEPH

ST. JOSEPH, MO. (Special).—An attractive novelty and entirely different from the usual order of stock attractions was "Mam'zelle," as presented by the Dubinsky Brothers' Stock company at the Tootle, March 3-9. The audiences thoroughly enjoyed being part of the performance and enjoyed the antics of the regular members of the company planted throughout the house. Irene Daniels as Toibette was very Frenchy and fetching and gave Wallace Griggs as Tarleton Tupper a fine excuse for momentarily forgetting his wife. Dick Elliott as Francis Jacanot made a great personal hit and kept the comedy steaming. Great praise is due the local dancers, who did splendidly in their special numbers under the direction and training of E. A. Prinz. Business good. "Ten Nights in a Barroom" followed.

JOHN A. DUNCAN, JR.

ALCAZAR, PORTLAND

PORTLAND, ORE. (Special).—As "Mile-a-Minute Kendall," the Alcazar production week March 3 at the Baker, Edward Everett Horton added to his list of memorable roles by giving a most finished performance. Ruth Gates, in a less interesting part, was very satisfactory. The work of George R. Taylor and Lora Rogers, as pessimists, was particularly convincing and amusing. Ann Winston and Emith Davies shared in the popular approval. Business was good.

JOHN F. LOGAN.

Chamberlain Brown of New York announces as available for Spring and Summer stock, Frank Lyon, now touring in Canada, also Frances Neilson, a recent success at the Crescent, Brooklyn, N.Y., Arthur Howard, T. Casler West, Robert Hyman, Stuart Robbins and Frances McHenry.

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"WHY DID THEY MARRY?"

SALEM, MASS. (Special).— "Why Did They Marry?" or "The Invader," as it is perhaps better known, was a welcome change from the hoary melodrama of the previous week at the Empire. There were plenty of thrills and dramatic moments in the former play, but of a far different type than those in last week's bill. "Why Did They Marry?" called for real acting. The intensely dramatic climax of the third act brought fine work from both Miss Salisbury and Mr. Noa. Opportunity was given Miss Salisbury and Miss Hill to wear some exceedingly charming gowns. They are both famous for their excellent taste, and the feminine portion of the audience at least views their many and varied dresses with an envious eye. The settings were good and the play was given an excellent production by Raymond Capp, who not only directed but played "Reserve" Dawson to the Queen's taste. Joseph Thayer's "Social" Simpkins was one of the best bits in the whole play. We have spoken before of Mr. Thayer's excellent work, but we cannot forbear speaking again of his really remarkable characterizations. Manager Katzes is fortunate in having such a versatile character actor—than whom there is none better in stock. Mr. Katzes declares he has the best stock company in New England, to say the least, and to prove it he is planning to take the players on a tour through the provinces at the close of the Empire season. He then hopes to bring the company intact to Salem once more, for their third year here. For the next few weeks a number of excellent plays are promised. "Pals First," week March 18.

DOROTHY BENNETT.

WILKES, SEATTLE, ANNIVERSARY

SEATTLE, WASH. (Special).—The Wilkes Players celebrated their second anniversary in Seattle by offering week of March 3, Henry V. Esmond's play, "When We Were Twenty-one." Nat Goodwin's great success, Grace Huff, the versatile leading woman, as Phyllis, came in for a big share of the applause. Ivan Miller, as Dick Carewe, handled the part very capably; Henry Hall, Norman Feusier and George Cleveland, the other three members of the "club," were up-to-the-minute in their characterizations; George Rand was very pleasing as the Imp; Fanchon Everhart as Mrs. Ericson, did extremely well; Jane Darwell as the Firedy, enacted the role very credibly; Ruth Benick played the part of the maid, Babette, with her usual charm. The remaining members of the cast were good in their respective parts. Director Addison Pitt again demonstrated his ability in stagecraft in the two elaborate settings. Charles Lombard provided a fine musical program which was much appreciated. "The Deep Purple," week of March 10.

CAROLINE MENDELL.

"POT AND PERL" IN DETROIT

DETROIT, MICH. (Special).— "Potash and Perlmutter in Society" was the offering of the Vaughn Glaser Players at the Adams, week Mar. 11. The title roles were played by Earl Mitchell and Will D. Corbett. Mr. Glaser, in the role of Marks Painsky, a "real estate," and Fay Courtney, as Ruth Perlmutter, were excellent, while Don Burroughs as Mozart Rabiner appeared in good form, and Jane Seymour adds a refreshing touch to the play in a minor part. "St. Elmo," current week.

MARION SEMPLE.

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REPORTS FROM MIRROR CORRESPONDENTS

THEATERS ACTIVE IN CHICAGO

Attractions in the Downtown and Outlying Playhouses—Gossip of Plays and Players on Western Rialto

CHICAGO, March 17.—(Special Correspondence).—Auditorium (H. M. Johnson, manager): Dark.

Cohan's Grand (Harry J. Ridding, manager): Jane Cowl in "Lilac Time" (thirteenth week).

Colonial (Norman Field, manager): Raymond Hitchcock in "Hitchy Koo" (first week).

Columbia (Frank G. Parry, manager): "The Bon Ton Girls."

Cort (M. J. Hermann, manager): "The Naughty Wife," with Charles Cherry and Lucille Watson (fourth week). Good business.

Englewood (J. D. Whitehead, manager): Burlesque.

Empire (Art Mueller, manager): Burlesque.

Garrick (William Currie, manager): "Fancy Free" (fourth week).

Gayety (Robert Schoenecker, manager): Burlesque.

Illinois (R. Timponi, manager): Joe Cawthorne and Julia Sanderson in "Rambler Rose" (third and last week).

La Salle (Nat Royster, manager): "Leave It to Jane" (eighth week). Business immense.

Olympic (Abe Jacobs, manager): Chauncey Olcott in "Once Upon a Time" (third and last week).

Playhouse (Guy Hardy, manager): "Man Who Stayed at Home" (thirteenth week).

Princess (Will Singer, manager): Drew and Illington (second week).

Powers (Harry J. Powers, manager): David Warfield in "The Music Master" (ninth week).

Studebaker (Louis Judah, manager): "Maytime" (eleventh week).

Wood's Theater (A. H. Woods, manager): "Friendly Enemies" (second week).

Sunday night, March 17, Raymond Hitchcock came to the Colonial for an indefinite time, in his own revue, "Hitchy Koo," with Lillian Russell, Leon Errol and Irene Bordin in the company. It is expected that "Hitchy Koo" will remain in Chicago and be the summer show at the Colonial.

Monday night, March 18, the Playshop company stage at the Philistine Theater a new bill of four short plays.

Outlying Houses, Week March 10

Imperial: "Sweetest Girl in Dixie."

National: "The Prince of Society."

Majestic: Julian Eltinge tops the bill here; Conroy and Le Maire, Toots Paka and her Hawaiians and Claude and Fannie Usher were on the big vaudeville bill. Capacity business.

Palace: Tina Lerner, the concert pianist, made her vaudeville debut here. Lady Duff Gordon and her mannequins occupied first place on the bill, while Lew Dockstader, who offered a satirical characterization of the political bosses, carried off second honors.

The double bill at the Great Northern included Vera Sabina, dancer; Shaw and Campbell, singers; Julia Davenport company of equestrians, and ten other acts. Business is also good here.

Columbia: Liberty Girls, with Jack Conway, Irish comedian, in "Reilly and the Seminary Girls."

"Sporting Widows" was the burlesque offered at the Star and Garter. Harry Cooper heads the comedy contingent of this musical show, in two acts, which has been written for presentation by this burlesque organization. In the company are found Drena Mack, prima donna; Savo, Frank R. Cook, Jack Strouse, Irene Meara and Ruth Denise. In addition, an effective group of vaudeville specialties were provided and introduced during the performance.

The Rialto announces the "Rialto Road Show," a gathering of unusual talent formed into a traveling organization, which is to play the Jones, Linick and Schaefer Theaters. The bill is headlined by "Circus Days," a miniature musical comedy, which has its premier showing at the Rialto. Colonel Pattee and his old veterans of '61, with their camp fire songs and melodies of the great Civil War, are of next importance. The sketch for the week is provided by J. Edward Leasing and company. The remainder of the program includes Roth and Roberts, Orth and Lillian, Harry Dixon, Two Stennards, Kelly and Fern, Wray's Manikins and George Evers.

McVicker's headliner for the week is "Concentration," presented by George Lovett, making his first appearance in popular priced vaudeville. The Dumbriacu Dunham Troupe is of second importance. The remainder of the program includes Burke Brothers and Kendall, Amorosa and Jeanette, Leo Zarrell Duo, Von Cello, Bert and Hazel Skatelle, and Middleton and Spellmeyer.

Another big dramatic event of the week was the presentation by John D. Williams at the Princess of John Drew and Margaret Illington in "The Gay Lord Quex." "De Luxe Annie," the crook play, left Saturday night, March 9, to make way for the Drew and Illington company. They were doing a good business, but not capacity by any means.

The Drama League of America attended

the Drew-Illington performance Monday night, March 11.

The great event of the week of March 10 was the dedication March 11, of the new Al Woods' playhouse, with Louis Mann and Sam Bernard in "Friendly Enemies."

[An account of this play, produced at Atlantic City, was printed in THE MIRROR of last week.—Ed.]

Chauncey Olcott will not remain at the Olympic as long as his admirers expected, for he leaves Saturday night, March 22, three weeks only.

The Garrick and Studebaker continue to give one dollar Sunday matinees.

"Cheating Cheaters" left town Saturday night, March 16. While the audience did not seem excessively enthusiastic over "Cheating Cheaters," they thought it was a fine evening's entertainment.

Joseph Snyder is manager and Roy West, formerly of the Olympic, is treasurer of the new Woods Theater.

"The Riviera Girl" will follow "Rambler Rose" at the Illinois on March 24.

John T. Murray, of the "Maytime" company, has been drafted and expects to be called at an early date. Phil Ryley is said to be selected to take his part in the company.

Lillian Russell announces that she will certainly appear with Raymond Hitchcock at the Colonial in "Hitchy Koo."

When Al Woods arrived in town the other day he vetoed the plan for auction sale of seats for opening of his new theater and tickets were sold at the usual rates through the regular channels.

Blanche Yurka is rehearsing the role of the vicious intrigante in "The Naughty Wife" at the Cort. Lucille Watson, present player of the part, it is said, will depart soon to join Henry Miller in the Louis Evan Shipman comedy, "The Fountain of Youth."

Jane Cowl gave her one hundred and eighth performance at the Grand in "Lilac Time" Saturday night, Mar. 16, and business continues excellent.

David Warfield will remain at the Powers until April 6. He seems to be doing about capacity business these days, but it is dropping off some.

H. B. Warner in "Among Those Present," left the Blackstone Saturday night, March 16. Business dropped off to some extent the last few days.

Lee Kind is assistant treasurer of the Colonial Theater.

W. A. ATKINS.

CINCINNATI

CINCINNATI (Special).—"The Riviera Girl" proved to be a rare treat at the Grand, week of Mar. 4-9. Bolton and Hodehouse were given no credit on the program but as I understand they were responsible for the book and lyrics. It is only fair to add that they seem to have furnished most of the musical comedy entertainment witnessed in Cincinnati this season. And it has been real entertainment, too. "The Riviera Girl" possessed more of the charm of the old-fashioned comedy opera than we have seen in some time. The story was consistent throughout and the lines clever. Perhaps much of the success was due to the excellent company. Certainly Wilda Bennett had much to do with the charm of the title role. A pleasing personality combined with vocal talent of a rare order is all too rare to escape notice. What a pity the musical comedy stage hasn't more of Miss Bennett's kind. Carl Gantvoort, an old Cincinnati boy, scored his usual hit and seems to have improved a great deal in his acting. Vocally he was always good and he retains his voice in all its youthful vigor.

John Drew and Margaret Illington scored at the Lyric, Mar. 3-8, in the old comedy, "The Gay Lord Quex." One often loses sight of the strides made by modern playwrights until an old-time comedy such as this is enacted before us. "The Gay Lord Quex," perhaps one of the best of the old-school (in view of the wonderful changes in stage technique and dramatic requirements generally I think even the writing of Sir Arthur Wing Pinero may justly be termed so) still proves to be good entertainment and there are one or two scenes that leave no room to doubt why the play made a success in its day. Drew and Illington were at their best at the close of the third act.

Derwent Hall Caine, in his father's play, "The Iron Hand," drew large crowds to Keith's week of Mar. 3-9. It is needless to say that the performance did not create any large degree of sympathy for the Kaiser. Although not intensely dramatic, mainly because of the weakness of its theme, or rather the pretext of a theme, "The Iron Hand" falls to grip as one might expect from the title, but it serves the purpose during war times and sends the audience forth with a clearer understanding of the things we are fighting for in this colossal struggle for world democracy.

"Ziegfeld Follies" at the Grand, Mar. 11-16; "De Luxe Annie" at the Lyric, Mar. 10-16.

WM. SMITH GOLDENBERG.

SAN FRANCISCO

SAN FRANCISCO (Special).—Nine aged bull buffaloes have been condemned by the park commissioners. The buffaloes are in the Golden Gate Park here. A number of M. P. companies have asked for them.

Mrs. J. J. Gottlieb, the wife of Jake Gottlieb, of Gottlieb and Marx, owners of the Columbia Theater, was overcome with stage fright in her own theater the other day. She was the chairman of the committee that was going to do something for the soldiers.

Ground has been broken for the Clement Street Theater. It is to be a M. P. house and will seat 2,200.

The Jewel closed temporarily the other day on account of lease difficulties, but is again open with "The Birth" as the attraction. The signs in front say "open to men and women." The proprietor was arrested for running the picture the other day and the case was dismissed.

Fatty Arbuckle, at the St. Francis Hotel, tripped over a rug. Everyone thought it was a "movie" stunt, but it was "the square." He blushed and walked on.

The Columbia is in the last week, March 4, with "Johnny Get Your Gun." Louis Hennison being starred. He gave out an interview that he has been offered \$80,000 a year by some picture firm but would prefer to be with Henry Miller and his players. Otis Skinner, March 11, in "Mister Antonio."

The Alcazar has a repeat week of "It Pays to Advertise." The play did so well before that a repetition was requested. Charles Huggles and Dorothy Webb are still the stars.

At the Cort the Shuberts presented, March 3, "Shows of Wonders." The house was packed and the play was enjoyed. Eugene and Willie Howard, Tom Lewis, White and Clayton, and a score of other good performers made up an excellent bill.

The Savoy has another funny musical comedy called "Tia Juana." Hearn and Bonita and Will King are the pleasing stars. Hearn and Bonita do their Orpheum vaudeville numbers and he sang his "Mexico" song. King is very happy in this play.

The Wigwag has "Tate's" motoring farce and other vaudeville numbers with the picture, "The Fugitive," starring W. S. Hart.

The Orpheum came forth with another big card featuring Gertrude Hoffman and her dancers; Leo Beers, Kelly and Galvin, Harry Gilfoil, Kerr and Weston, Alfred Latell, Elsie Vokes and Lean and Mayfield. Pantages had good vaudeville and a picture: "The Strand," John Barrymore in the picture. "Raffles." The Hippodrome had vaudeville and a picture "Over the Hills," starring Dainty Gladys Huilette; the Casino gave us vaudeville also and the picture, "The Hidden Hand," continuing the serial: Alhambra had Franklin Parnum in "The Rough Lover" and some vaudeville to fill in.

Cyril Maude comes to the Columbia in April, in repertoire, including "Grumpy."

A. T. BARNETT.

NEW ORLEANS

NEW ORLEANS (Special).—John E. Kelder, a Shakespearean actor of decided ability, but unfortunately heretofore unknown to this community, appeared at the Tulane in repertory, Mar. 2-8, presenting during his engagement "Hamlet," "Merchant of Venice," "Othello" and "Macbeth." A well-balanced company support the star. "Turn to the Right," 9-15; "The Bird of Paradise," 17-23.

The bill at Loew's Crescent, 2-8, consisted of the following: The Sully Family, John O'Malley, Middleton and Spellmeyer, a film entitled "One More American," featuring George Beban; Beauch and Belles and Kitty Gordon in "The Wasp." At the Palace, week 2-8, the features were: "The Count and the Maid," Hamilton and Barnes, Josephine Lennard, Louis Stone, Paul, Levans and Bobbs, Jewell Carmen and a film showing current events.

The usual good bill prevailed at the Orpheum, 3-9. Features, Le Maire and Gallagher, Williams and Wolfus, Louis Hart, Kennedy & Burt, Gen. Pisano, Mercedes and Walter C. Kelley.

Fair vaudeville continues at the Dauphine where Miss Pryor and Will Ward are the principal entertainers. Mme. Schumann-Hotek gave a well-attended recital at the Athenaeum, 4. The event proved a musical treat.

Among the motion picture houses we have had Bessie Barriscale in "Those Who Pay" at the Tudor; Douglas Fairbanks in "Headin' South," and Mme. Petrova in "The Light Within" at the Strand, and Alice Brady in "Woman and Wife" at the Trianon.

J. M. QUINTERO.

BOSTONIANS' ROAD PLANS

MINOT, N. D. (Special).—"The famous Bostonians, under the direction of B. E. Lang, have been on tour for 14 consecutive seasons and have enjoyed an enviable reputation from coast to coast through the interior of Alaska and also in every island in the Hawaiian group.

They have been disbanded through the past winter, most of the young ladies be-



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ing in different educational institutions completing their educations musical and otherwise. In response to urgent demands from different Canadian theatrical magnates, the company are being assembled at Winnipeg, from where they will issue forth upon a brief Spring tour of the principal cities on the C. P. R. They will sail direct to Manila, touching the coast cities of China and Japan. They will return by way of Honolulu and upon reaching San Francisco, will fill an engagement there, starting direct upon a tour of the states. The roster of the company is as follows:

Doris Canfield, leading comedienne; Halcyon Martin, comedian; Joyce Butler, soprano; Kathleen Taylor, contralto; Helen O'Neill, tenor; Gene Vandie, baritone; Lurise Fox, premiere danseuse; Baby Jane Carol, ingenue roles, and a chorus of 10 dainty sweet sixteen. The staff: musical director, George Bromley; stage manager, Dick Howell; stage director, Terry Lang; electrician, Frank Barr; wardrobe mistress, Mrs. George Dixon; chaperon, Mrs. King Mason; advance agent, Claude Hunt; Mrs. E. Lang, owner, director, and "mother"; B. E. Lang, business manager.



REPORTS FROM MIRROR CORRESPONDENTS

\$10,000 FOR ONE NIGHT OF CARUSO

Conditional Offer by Manager of the Million Dollar Pier at Atlantic City—High-Lights at "Squab Farm"

ATLANTIC CITY (Special).—That a good play is actor proof was evidenced by the third return engagement of Hopwood's "Fair and Warmer," which pleased a comfortably filled house at the Apollo March 11 despite rather indifferent acting. Intrinsic humor and brilliancy of wit cannot be submerged even in careless playing. It has the assertiveness of a diamond, gleaming and sparkling under any condition and cannot be dulled by any amount of handling.

Manager W. E. Shackelford has offered Caruso \$10,000 to appear at a special concert which is contemplated for the Million Dollar Pier for Saturday, March 30, the understanding being that Caruso is to contribute half of this magnificent compensation to the Red Cross. If the noted singer accepts the proposition it will be the largest salary ever paid at this resort to any artist for a single performance.

The death of Stanley V. Mastbaum was much deplored throughout Atlantic City, as he was a frequent visitor and a liberal patron of the city's playhouses. In addition to this, the Stanley Company, of which he was the head, owned the Colonial Theater, one of Atlantic City's foremost playhouses. David S. Fuhrman, the manager of this theater, states that Mr. Mastbaum's death will in no way affect the policy of this house. It is alleged that this corporation also owns a half interest in the Virginia Theater, a large boardwalk establishment under the management of Joseph H. Snelberger.

Longport, a residential suburb of Atlantic City, situated at the extreme end of this island and hitherto noted only as the summer abode of several thousand of Philadelphia's wealthier class desirous of enjoying the cool breezes of the shore without the turmoil of the heart of the boardwalk, has suddenly come forth into the limelight through a series of unusual events. Towards the close of last year this community was astonished by the Longport Commission voting an appropriation of \$500,000 for the building of a new sea-wall, the bonds for this mammoth undertaking

being subscribed for by property owners of the place. Immediately thereafter William A. Brady selected this spot for the production of his super-film, "Sealed Orders," and for many weeks this quiet resort was the center of much hustling and bustling; daring rescues and thrills of all sorts being daily occurrences. The deliberate wrecking of a huge balloon used in the final scene brought many spectators from all sections of southern New Jersey.

Ralph Harcourt, the popular mayor of Longport, who is serving his third term in the majority chair, has joined his country's colors and is already in service at the League Island Navy Yard. Mayor Harcourt enjoys the particular distinction of being the first mayor in the State of New Jersey to go into active service. He is billeted for a lieutenant's commission and expects to be ordered abroad next July.

At the opening night last week of the "Squab Farm" at the Apollo, the usual equanimity of the popular manager, Fred E. Moore, was unduly disturbed by an embarrassment of riches in the way of high-lights in the theatrical profession. In the left stage box he had domiciled A. L. Erlanger, Whitney, of Detroit, and Sam Harrison, and in the right stage box sat Lee Shubert with a group of friends. Mr. Moore, who carries a super-abundance of avoirdupois and usually a countenance beaming with good nature, wore a worried look that evening and was frequently noticed mopping his brow. The evening passed, however, without untoward incident and when the final curtain dropped the stout manager breathed a great sign of relief.

Fans are to be given quick opportunity to size up the respective merits of Mike Yokel, who defeated John Kilonis in such a decisive fashion here a week ago, and Pinky Gardner. Promoter Fred Moore yesterday secured their signatures to articles which brought them together in a finish bout at the New Nixon Theater March 18.

CHARLES SCHUEER.

SAN JOSE

SAN JOSE, CAL. (Special).—Frances Robinson, THE MIRROR's correspondent at San Jose, Cal., recently was tendered a signal honor when the Knights of Columbus war activities officials at Camp Fremont, Cal., invited her to present the first of a series of high-class productions to be staged in honor of the soldiers in the Knights of Columbus Recreation Building, which is the largest of its kind in any cantonment in America.

The show—a vaudeville—is destined to be historic in that it was the first of its kind to be presented at the camp and the audience of olive drab uniformed men, numbering over 4,000, was the largest group ever assembled at Fremont for purely recreation purposes.

Beginning promptly at 7:30 o'clock, March 5, the show went with a dash and spirit that found a ready response from the soldiers and in just exactly one hour and a quarter the final curtain had fallen with the strains of "Auld Lang Syne." On the bill was Polly Sala, well-known in dramatic stock and in Selig and Universal pictures; Russell Rhodes, recently of "Canary Cottage"; Mae Keane, well-known California stock actress; Florence Shaw, Hippodrome Theater, Oakland, Cal.; Harry G. Moore, Victory Theater, San Jose; Lila Maple, Vesthoff Studio, New York; Gene Hilbert, Benishaw, Los Angeles, and Yvonne Frances and Emily Anderson, of San Jose.

The men of the army were thoroughly delighted with the show and to give expression to their appreciation played an exhibition game of basket ball in the hall following the performance, after which the entire company were the guests of General Secretary T. H. Ferguson, Athletic Secretary Peter Finnegan and the Rev. T. J. O'Connell, chaplain of the Knights of Columbus at Camp Fremont, at a delightful little supper at the canteen.

PHILADELPHIA

PHILADELPHIA (Special).—Locally there is not a great deal to record. This week the Grand reopening after a week of darkness with Mrs. Fiske, "In Service," preceded by Dunaway's "A Night at an Inn," given last season at the Little Theater. At the Garrick Oliver Morosco presented a new comedy drawn by Arthur Richman, "The Little Belton."

There were a number of changes, week March 11. The most popular was the revival of "Lord and Lady Algy" at the Lyric with an all-star cast that includes William Faversham, Maxine Elliott, Irene Fenwick and Maclyn Arbuckle. This old comedy has been dressed in modern garb, taxi and auto taking the place of cab and carriage. Faversham was welcomed in his old role of Lord Algy, and his tippling scene in the second act scored heavily. Maxine Elliott, not seen here for several

seasons, made a charming and accomplished Lady Algy, and the rest of the cast were satisfactory. The piece was extremely well staged.

Filled with the genuine "Spanish Bull," with terrors as plentiful as government red tape, "The Land of Joy" joyfully opened at the Forrest, and gave the best stage picture of real Spanish life and atmosphere presented in many a season. With the exception of Julius Tannen, leading comedian, it is said that the rest of the company are native Spaniards; surely the music had a Latin swing and the costumes looked like the genuine article. The show went big.

At the Adelphi, Mary Nash returns to the cast of "The Man That Came Back," completely recovered from her recent illness. The show has settled down for a record run. At the Chestnut "Katinka" is playing a return engagement.

J. SOLIS COHEN, JR.

JERSEY CITY

JERSEY CITY, N. J. (Special).—The Bostonian Burlesquers were at the Majestic Mar. 11-16, to packed houses. Frank Finney headed an able cast, which included Phil Ott, George C. Mack, Bobby Van Horn, Caprice, Jim Hunter, Nettie Nelson and Rose Bernard. The specialties are many and clever. Billy Watson's Beef Trust company, Mar. 18-23; Best Show in Town company, Mar. 25-30.

A great bill was on at Keith's, Mar. 11-13, when that sterling actor, William H. Thompson, and company, appeared in a sketch called "The Straight Road." Others on the bill were Levitt and Lockwood, sketch; the Morin Sisters, graceful dancers; Stanley and Freeman, laughter makers; Wamsley and Leighton, songs, patter and dances; Hashner Sisters, song and dance. The photoplay was Constance Talmadge in "Scandal," a fine picture. Appearing Mar. 14-16: Pat Rooney and Marion Bent in a timely satire; Volinsky and company, in a musical fantasy; Joe Ryan and Neal Renard, musical comedy; Edmunds and Leedom, sketch; Michael and King, imitators; Military Four, songs and dances; Edith Story in "The Legion of Death."

The local T. M. A. Minstrels will play a benefit for Bayonne Lodge of Elks at Bayonne Opera House, April 7.

WALTER C. SMITH.

BROOKLYN

BROOKLYN, N. Y. (Special).—Halsey Motion pictures, first half of week March 11, Theda Bara in "Madame DuBarry," a Fox film, played to a crowded house. A good vaudeville show was also staged. For the latter part of the week, beginning Thursday matinee, Manager Powell secured the Thomas H. Ince production, Enid Bennett in the "Keys of the Righteous."

W. H. HURST.

BOSTON

BOSTON (Special).—There were two changes at the theaters, March 18. "Miss Springtime" came to the Tremont for a return engagement. It will stay for two weeks only. At the Park Square, "Cheating Cheaters" was seen.

At the other theaters: Hollis, George Arliss in "Hamilton"; Wilbur, William Gillette in "A Successful Calamity"; Plymouth, "The Man Who Came Back"; with Henry Hull, twelfth week; Shubert, "The Very Idea," with Ernest Truex and Richard Bennett; Colonial, "The Rainbow Girl"; Majestic, "Odds and Ends of 1917"; Copley, "Eccentric Lord Comberdene" for the first time in America.

Another actor well-known in Boston has passed away. The death of Charles Barron was followed by that of Thomas M. Hunter and now James Gilbert is dead. Curiously enough, someone started the story that Mr. Gilbert was the Dick Deadeye of the original American production of "Pinafore," and all the papers repeated the story, some of them with headlines regarding the death of the "original Dick Deadeye." As a matter of fact R. R. Gray acted Dick Deadeye the first time that "Pinafore" was given in this country. For more than forty years, as a light opera comedian and manager of musical productions, Mr. Gilbert had been known to the New England public.

For years he devoted himself to putting on and directing shows for various organizations, among them the Hasty Pudding, Phi Eta, Cadets, Bank Officers' Association and the Agawam Club of Haverhill. He had the directing of plays at Boston College and Brown University, and for the past ten years had charge as coach and stage manager of the shows produced by the Vincent Club. He coached many amateur organizations in light opera and musical comedy productions in and near Boston.

Mr. Gilbert was born in Edinburgh, Scotland, Nov. 25, 1841, and came to America when eighteen years old, obtaining employment with a drygoods firm in Boston. He began his musical career by singing at churches and musicles in Chelsea, where he first made his home.

At one time he was a member of the Augustin Daly Company in New York, and later was stage manager and took a leading part in Hanlon Brothers' "Superba." He also toured the country with a company of his own, known as the Gilbert Opera Company. Mr. Gilbert is survived by his wife, Florence Bate, who was years ago a member of some of the leading theatrical and musical companies, and two sons.

Following the precedent of its successful street advertising last Summer of "The Man Who Stayed at Home," the Copley Theater sent out during the last weeks of the run of "Inside the Lines," an ingenious and appealing form of publicity. It was designed by Herbert Pattee, the manager. He bought a large touring car, stripped the body from its chassis, and had built from his own designs, a fortification upon which was mounted a cannon. The automobile exhaust was turned into it, thus producing smoke, and from its mouth at frequent intervals emerged balloons painted in the perfect semblance of cannon balls. Of course they floated, and when they came to earth, the fortunate finder discovered attached to them an order for two seats at the Copley. This device has been the recent talk of theatrical Boston.

D. CLAPP.

BELFAST, ME.

BELFAST, ME. (Special).—Opera House: A public exhibition of what might well be called a doll's dancing class, occupied this house March 6. The teacher is Miss Doris, the 12-year-old daughter of Mr. and Mrs. Harry P. Sweet, of this city. Her pupils are all young misses between the ages of three and fifteen. They not only performed the modern ballroom dances with grace and precision, but executed many difficult fancy dances in a manner to reflect credit on a much older teacher as well as themselves.

Colonial: "The Hurdy-Gurdy Girl" to crowded house, March 7. This was the initial performance of the latest comedy from the pen of Miss Gladys Ruth Bridgman, of Somerville, Mass., and was remarkably well acted by the senior class of the Belfast High School. This play has just been sold to the W. H. Baker Company, of Boston, and will be published by them with this original cast of characters.

FRED T. CHASE.

SAN DIEGO

SAN DIEGO, CAL. (Special).—"Les Miserables," with William Farnum, was shown to splendid returns at the Isis, week Mar. 4. May Robson, in "A Little Bit Old Fashioned," drew well, Mar. 12-13. Cyril Maude made his first appearance in San Diego, Mar. 15-16, in "Grumpy" and "Caste," and gave a very finished performance of both plays.

Week Mar. 11, Harry Langdon and company headed a pleasing bill at the Savoy. Manager Scott Palmer wears the smile that denotes prosperity. He has just had the house redecorated throughout.

MARIE DE BEAU CHAPMAN.

FRANCES STARR'S NEW PLAY

Premier Scheduled for Baltimore Last Week in April by Belasco

BALTIMORE (Special).—Charles E. Ford, manager, confided that he had secured the premier of the new Frances Starr play for Baltimore. This was indeed most pleasing news, as from what Miss Starr told me last week, the forthcoming event will prove one of the most interesting of the whole season. According to Mr. Ford, the premier is now scheduled for week April 29, and as usual Mr. Belasco will of course supervise the entire production. Mr. Ford also informed me that he had secured the New York Company of "Oh, Boy!" now current at the Casino. This is also welcome news, as the first company appearing at his house hardly equalled our expectations, and it will be interesting to see what the original cast does with this production. "Furs and Frills" and "Nothing But the Truth" are both booked for appearance at Ford's during April. The attraction during Easter week will be "The Boomerang," which received its first performance on any stage at this same house more than three years ago, having since earned a tidy fortune for Mr. Belasco.

The return to Baltimore of Leo Ditrichstein, in a new play, is indeed an occasion of real importance, and an event to be looked forward to with the keenest expectation by the more discriminating playgoers. There was quite a little curiosity to see "The King," in which Mr. Ditrichstein is appearing, both on account of the favorable comment aroused in New York and the interesting history which attaches to this play. A splendid audience was on hand at Ford's to welcome him back to town. The company is the same as seen in New York during the past few weeks. The play was received most enthusiastically.

The week just past was by all odds one of the duldest we have experienced this season, due to the fact that the Academy of Music, owing to shortage of attractions, was compelled to fall back on a feature film, and this, after concluding a week of the Winter Garden Revue, "Doing Our Bit," when it became necessary to add an extra matinee to take care of the unprecedented demand for seats. "The Powers That Be" are sadly lacking in business acumen when they allow such a house as the Academy of Music in this city to be left without an attraction during the height of the season, especially when this same theater has rendered an unusually good account of itself during the current year. The business is here, and Baltimore has this season proved one of the most valuable and remunerative spots on the theatrical horizon. "So Long Letty," with Charlotte Greenwood, returned to town at Ford's last week, and with most gratifying results, for although the production had been seen here early last season, this in no wise detracted from its drawing power, with the result that Ford's enjoyed one of the most satisfactory weeks of the entire season. The feature film at the Academy was "The Gulf Between," an unusually good motion picture, done in natural colors, exhibited by the Technicolor Motion Picture Corporation.

The Auditorium Players again came to the fore with an offering entirely new to Baltimore in "Pals First," the comedy in which Tom Wise and William Courtney appeared a season or two ago. Business at the Auditorium continues to be unusually good, and there is every indication that this stock company will enjoy an extended season.

Tom Wise and William Courtney inaugurated their Baltimore engagement at the Academy of Music on Monday night, Mar. 18, in the much heralded English success, "General Post," before one of the largest and most enthusiastic audiences which has greeted any production this season. The occasion was the annual benefit of the Baltimore Lodge of Elks, and this order had taken over the entire house, selling the boxes and orchestra at auction, so that a very handsome profit was realized. This play comes to Baltimore almost directly from its Broadway engagement. Thanks to Mr. Dillingham, the original cast is sent to us intact, with the result that we are treated to a performance of uncommon excellence. Both Mr. Courtney and Mr. Wise contribute splendid individual performances, and the remainder of the supporting company is all that could be desired. "General Post" is the best war play, if such it can be called, which has yet been seen in this city.

The Philadelphia Orchestra is giving its final concert of the season at the Lyric on Mar. 20, with Margaret Matzenauer, of the Metropolitan Opera forces, as soloist. The program was by all odds the best which Mr. Stokowski has arranged for us this season, and as Mme. Matzenauer is a great local favorite, the concert should attract the largest audience of the series.

I. B. KRUIS.

ANNAPOLIS

ANNAPOLIS, MD. (Special).—Colonial: "Million Dollar Doll" March 11; good performance and business. "Hans and Fritz" March 14; "Mutt and Jeff" (return) April 1. "Twin Beds" April 6. Colonial, Lyric, Palace, Republic, motion pictures to fair business.

W. E. HOLIDAYORR.

REPORTS FROM MIRROR CORRESPONDENTS

WASHINGTON

WASHINGTON, D. C. (Special).—Lou Tellegen is the current week's attraction at the National Theatre, presenting "Blind Youth." The talented support includes Jennie A. Eustace, Marie Chambers, Edith King, Helen Stanton, Mark Smith, William Courtleigh, Jr., Hazel Turney, P. Paul Por, cast, and Howard Lange. "Twin Beds" follows.

At the Belasco "Doing Our Bit" enters upon its second and concluding week with a tremendous advance sale, covering the remainder of the engagement. The San Carlo Grand Opera company succeeded by the Elizabeth Marbury and Lee Shubert's musical comedy, "Love o' Mike," March 25.

"A Modern Eve" for the current week at Poll's, presented by the Poll Musical Players.

The bill at Keith's presents Grace La Rue, styled "The International Star of Song"; J. Francis Dooley and Corinne Sales in "Will Yer, Jim"; Elsa Rueger, a noted cellist, assisted by Shay Clark, harpist, and Edward Lichtenstein, violinist; Rolfe and Maddock in "Rubeville," with Harry B. Watson featured; Charles Howard and company in "Cured"; Mable King and company in "Dance Jingles"; and Lieut. B. C. Hillman, a former Canadian officer, in war songs and stories. A special attraction, A. Paul Keith, and E. F. Albee's presentation of Gladys Hanson in "Liberty Abame," a patriotic spectacle.

"The High Cost of Flirting," a burlesque by the late Jennie McCre, is the offering by the Peter S. Clark "Oh, Girl" company at the Gayety Theatre this week, presented by Clara Evans, Joe Mills, Monroe Lockwood, Mlle. Babette, Mamie Mitchell, Vivian Lawrence, Irving Sands, and Morey Clark.

Harry M. Crandall, head of Crandall's circuit of theaters, has secured the Casino at P and Seventh Streets on a long term lease. This acquisition gives Mr. Crandall's circuit two first-run downtown houses. Previous to opening, the theater will be entirely renovated and decorated, new draperies, new scenery and special stage effects will be installed and an up-to-date improved projection outfit will be installed. "My reason for taking over the Casino at this time," said Mr. Crandall, "is to relieve the overcrowded film market. I have many contracts to work out. My opening attraction will be 'The Birth of a Nation'."

Marc Klaw, of Klaw and Erlanger, has resigned from the War Department's commission on training camp activities, as everything has been completely organized. He was in charge of military entertainment service.

A capacity audience was in attendance at the first of the popular priced concerts at Poll's, Sunday afternoon, March 17, given under the management of Arthur Green. Mary Jordan, American contralto; Joseph Malkin, solo cellist of the Boston Symphony Orchestra, and Elizabeth Winston, a talented local pianist, contributed a varied program of rare excellence.

JOHN T. WARDE.

PORTLAND, ORE.

PORTLAND, ORE. (Special).—The Theatrical Mechanical Association, Lodge No. 38, put on a highly successful bill of borrowed vaudeville at the Hellig, Mar. 6, to a house packed to the walls.

"Adam Killjoy," by Harry Holman and company, was the hit of the Orpheum bill. Headlined was "Vanity Fair of 1918," with Jack Trainor and Olga De Baugh. Pantages did a heavy business with Kullola's Hawaiians and Billy King's Exploits in Africa. Dillon and Franks entertained good houses at the Lyric with "Bargain Hunters," a comedy mixed with music.

Hays, the versatile entertainer, and the Lewis Trio were the vaudeville features at the Strand. June Caprice in "The Heart of Romance," drew well. The Hippodrome featured Miss Alma in Roman dances, and Florence Bell Co. "Rasputin, the Black Monk," proved an excellent picture attraction. "The German Curse in Russia," at the Majestic, excited most interest among the picture houses. In "Headin' South," at the People's, Douglas Fairbanks did his usual good business. "Empty Pockets," at the Liberty, was well advertised and enjoyed a good run.

The Melba concert at the Hellig, Mar. 7, was a memorable occasion. The audience overflowed the house, almost covering the stage.

JOHN F. LOGAN.

MEMPHIS

MEMPHIS, TENN. (Special).—Nan Halperin at the Orpheum to packed houses. An extra feature was Sam Mann in "The Question," while Willie Weston and Bob Mathews and company drew their share of the applause. At Loew's Lyceum, "Beaux and Belles" reached for the top line honors with the six international tourists and of course the usual good film production. Schumann-Heink was rapturously welcomed at the Lyric. She was followed by Nell O'Brien's Minstrels, who finished the week. All the motion picture houses report good business.

JOHN T. BURNS.

DETROIT

DETROIT, MICH. (Special).—At the Detroit Opera House, week of March 11, Raymond Hitchcock presents his first managerial venture, an intimate revue called "Hitchy-Koo." The whole thing is conceived in a high comedy vein, with lots of pretty girls, real comedians and good tunes. The stars chief assistants are Lou Errol and Irene Bordoni. Then there are Sylvia Jason, Ignazio Martinetti, Adelaide Winthrop and Florence Ames, Mabel Edara and George Moore. In fact, there isn't a weak spot in the entire cast. Mr. Hitchcock gave a speech in the intermission which evoked a perfect thunder of applause.

There was an unusually good bill at the Temple last week. The headliner, Theodore Hosloff, known by his work with Pavlova, has brought into vaudeville the best dancing act ever housed at the Temple. Then there are the black faced comedians, Swor and Avey, with their pantomime poker game; Charles Irwin, with a string of songs and stories; Butler Haviland and Alice Thornton in a domestic comedy skit; Janet Adair, Buck Pleier and Abbie Scofield and Loyal's Poodles.

"The Passing Show of 1917," with a cast of popular comedians, dazzling pictorial effects and the usual beauty chorus, opened a two weeks' engagement at the Garrick Sunday evening, March 10, with matinees Wednesday, Friday and Saturday. The S. R. O. sign was in evidence at every performance. The cast, De Wolf Hopper, Irene Franklin, "Chic" Sale, Johnny Dooley, Elaine Mildred and Rosie Quinn. There are two acts and twenty scenes, the last one being a Japanese picture, in which the Statue of Liberty is used very effectively.

Detroit is full of good motion pictures. One of the very best, "The Unbeliever," a Thomas A. Edison film, is at the Majestic. It is surely one of the greatest and most accurate war films ever produced here, showing what is taking place in France to-day. The principal players are Raymond McKee and Marguerite Courtot, both great. A special musical program, which included Tchaikowsky's Fifth Symphony, accompanies the feature, and Marjorie Kay, of Detroit, who has served in the American Ambulance Section back of the lines, sings. At the Washington, Theda Bara is featured in "Mme. DuBarry." There is also an O. Henry story.

Norma Talmadge is at the Broadway-Strand, with Eugene O'Brien and Ida Darling in "By Right of Purchase." At the Madison, Mae Marsh is featured in "The Beloved Traitor," with Mrs. H. A. Littlefield, soprano, singing in the afternoons, and Herbert Waterous, baritone, at all performances.

MARION SEMPLE.

LOUISVILLE

LOUISVILLE (Special).—Henry J. Savage's musical comedy, "Have a Heart," was seen and appreciated at Macaulay's, Mar. 5-6. Andrew Mack in "Molly Dear" finished the week. Business good. "The Riviera Girl," 11. At the Gayety, Kathryn Dale, had a successful week, ending 9, with the "Sweetest Girl in Dixie." "The Marriage Question," 10. Gus Edwards' Song Review of 1918 was the headline attraction at the Keith Mary Anderson house. The entire bill was good, the other feature being Mrs. Gene Hughes and company. The Keith popular price National House, also had a big week, the special attractions there being the Great Leon and company, also Elsie Williams and company, Gene Green, and Tameo Kadyama. Concert at Macaulay's, 10, with Leopold Godowsky, pianist.

The moving picture houses all presented especially strong attractions, featuring Billie Burke, William S. Hart, Theda Bara and Constance Talmadge. A really exceptionally meritorious presentation of Barrie's "The Admirable Crichton" by the "University of Louisville press and the public. The entire company at Macaulay's, 1-2, caused high praise from the Louisville press and the public. The entire company acquitted itself creditably. R. L. Wayne and Ruth Wilson in the parts of Crichton and Twopeny respectively were especially favored. The play was appropriately costumed, and handsomely staged. It was produced entirely under the direction of Boyd Martin, the players being pupils of the institution of which he is the professor of dramatic art.

One of the visitors of the week was John J. McGraw, manager of the New York Baseball Club, who came here for the purpose of securing the signature to a contract of the Louisville boy star pitcher, Ferdinand Schupp, and succeeded.

CHARLES D. CLARKE.

EL PASO

EL PASO, TEX. (Special).—Texas Grand Theater, E. F. Maxwell, manager; May Robson played to capacity on Feb. 22-23-24. Week 24, high-class vaudeville to fair business. Week Mar. 4, the Photo Players "Civilization," "Fair and Warner," 16-17. The City of El Paso is about completing a \$200,000.00 Auditorium which will seat 5,000 people. The city has long needed an auditorium where conventions and Grand operas could be held. El Paso has reason to be proud of her auditorium.

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PLAYS IN CANADA

Toronto

Toronto (Special).—Royal Alexandra, Feb. 26-Mar. 2: "Doing Our Bit" to capacity attendance, a gorgeous show, but nothing to roar over. Henry Lewis is the chief bit; Frank Tinney is a bore; Sam Ash has a wee singing voice, and Ada Lewis and Chas. Judels are amusing. Chorus girls are gorgeously clad; they are pretty—but voices—well, say.

Princess: Chauncey Olcott, after seven years' absence, played to crowded houses. "Once Upon a Time" is a very appealing little play, and Mr. Olcott well deserves the praises Toronto bestows on him. Ethel Wilson, very sweet, and one of this season's most charming leading ladies, is excellent, and Bonnie Marie, is certainly the most capable child artist seen here in years.

Grand Opera House: "Peg o' My Heart" to large attendance. Ann Pettwood is a very winsome Peg, and Jos. Allerion, as Alaric, is good.

Shen's: "Nonette" with her wonderful temperament plays her violin and sings beautifully, and is quite a novelty as well as a really fine artist. Belle Baker, with new Hebrew songs, scores; also Ford Sisters with their good dancing. Fox and Ward, the old time minstrels, were splendidly received. Capacity attendance.

Hippodrome: Lovers of shooting scenes will be delighted with the film of "Phantom Riders." The vaudeville portion is very poor; attendance large despite that fact.

Loew's: A capital varied bill to crowded attendance. "The Right Man," with Roberts and Harris, proved a clever little skit, and Frances Rice in impersonations scored well. Norton and Norton, also Adams and Mangle please. Julian Eltinge in "The Widow's Might" is one of the nicest photoplays of the celebrated impersonator, and is well done.

GEO. M. DANTE.

Kingston

Kingston (Special).—Grand Opera House: "The Katzenjammer Kids," Feb. 20, proved to be the biggest theatrical frost of the season. There was absolutely no merit to the company or the production. Beside this, "Mutt and Jeff" looks like a Broadway production. "Oh Doctor" gave the best of satisfaction at popular prices, 23. "Pretty Papa," like its predecessor, produced by the Woodhall Amusement Company, 25, gave great satisfaction at the same popular prices. Al. H. Wilson in "The Irish 15th," Mar. 1, 2, was the best vehicle this popular star has ever had and he scored a great success. Fiske O'Hara in "The Man from Wicklow," 41 repeated his former triumphs. Despite the fact that he followed Wilson, he played to a capacity performance. After laying off for over a week with a severe cold, he resumed his part here and appeared at his best. The Grand has been closing on Tuesdays and remaining open on Mondays to comply with the order given out by the fuel controller. As all the picture theaters are forced to close on Monday, the Grand is the only theater open on that day.

Pictures and vaudeville on the intervening dates to capacity business. The Grand has secured the new Paralta Plays, the first of which, "A Man's Man," when recently shown, proved to be in advance of the usual program pictures. Pictures at the Strand, Griffin's and the King Edward to capacity business.

GEO. PHILIP GERBDOFF.

Vancouver

Vancouver, B. C. (Special).—Seven Days' Leave" was the offering, entire week Feb. 25, at the Avenue. It drew good houses and attracted many of the returned men now in the city. Khaki was the predominating color at most of the performances. The company had no outstanding members, but they gave an interesting presentation of this typically English melodrama. Some of the speeches met with vigorous applause, as did the spectacular features in the settings.

At the Orpheum, Sarah Padden gave a repetition of her artistic performance of "The Clod." Nellie Nichols was the other headliner. In the movie world the Rex did good business with Douglas Fairbanks in "A Modern Musketeer." At the Dominion, Mae Marsh in "Beloved Traitors" was the attraction. The innovation of a fourteen-piece orchestra of late has added much to the popularity of this theater. At the Globe, Charlotte the Skater appeared in "The Frozen Warning."

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Montreal

MONTREAL, (Special).—The production of "Peter Ibbotson," at His Majesty's, Mar. 4-9, was one of the most interesting events of the theatrical season. John Barrymore and Constance Collier are the two outstanding features of the performance, both give artistic performances, and Edmund Eton, who was such a favorite in stock here two years ago, gives a capital performance of the old Colonel; staging and scenery excellent. Richard Carle in "Purs and Frills" followed.

Charles Grapewin and company headliner at the Princess, 4-9. Mr. Grapewin is an old and deserved favorite here. Theda Bara in "Cleopatra" at the Orpheum. The new musical stock opened its season, "Firefly" being the first attraction, March 11.

Merian's Dog are the headliners at Loew's, and W. S. Hart in "The Darkening Trail" is the picture feature. At the Gayety the Merry Founders with Abe Reynolds and Florence Mills featured are drawing good houses. Hardeen heads a good bill of moving pictures and vaudeville at the Francaise.

Roma Reed and the Little Theater Stock appear at the New Empire in "The Blindness of Virtue."

W. A. TREMAYNE.

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LYNN, MASS.

LYNN, MASS. (Special).—The Strand,
Allen H. Newhall, manager, week Mar. 11:
Billie Burke in the Paramount picture,
"Eve's Daughter." Another Paramount
production is "Huck and Tom," featuring
Jack Pickford. There is an abundance of
lean cut comedy in "It Pays to Exercise."
For the last three days of the week Nati-
onals in "Revelation"; Francis X. Bush-
man, who recently figured in the divorce
courts, and Beverly Bayne in "The Brass
Check." Current week, Mary Pickford in
"Amarilly of Clothes Line Alley."
Captain Donald C. Thompson, who per-
sonally took the pictures of "The German
Curse in Russia," which Pathe is present-
ing at the Olympia, Charles Benson, man-
ager, is said to be the nerviest war photog-
rapher of all time. Billy West appears in
"The Fly Cop," a pictured cyclone of joy.
The Lee Sisters, in "The Trouble Mak-
ers," are the feature picture at the Theatre
Comique. Harry Lawler, house manager;
Allen H. Newhall, director. Other attrac-
tions include a Christie film and William S.
Hart in a stellar production.
When a Woman Loves is being shown
at the Strand. Marguerite Clark is being
featured in "The Goose Girl," followed by
Sam Bernard in "Poor Schmaltz," and
Jack Gardner in "Men of the Desert."

PARSONS

PARSONS, KAN. (Special).—Fess
Brothers, owners and managers of the Best
Theater, Parsons, have about completed ar-
rangements for the purchase of ground, 100
by 150 feet, on which they intend to erect
a summer theater. It is the intention of
the owners to feature vaudeville and mov-
ing pictures during the summer months.
The new structure will have a seating
capacity of 2,500 and will be modern in
every respect. The work of construction
will be rushed as quickly as possible so that
it will be ready for occupancy by May 15.
C. M.

SEATTLE

SEATTLE, WASH. (Special).—Metropol-
itan: "Seven Days' Leave," week of Mar. 3.
The play is very timely, and did not lack
anything either in the personnel or the cast
or the elaborate settings. Good business.
Hippodrome: Mme. Melba, soprano, in
concert, Mar. 9.
Pantages: Bob Albright headed a strong
bill. Others: Five Metzetts; Kinkaid's
Kitties; Sinclair and Tyler, June Mills and
company, and the Zara Carmen trio.
Episode No. 7, of the serial, "Who Is Num-
ber One?" was the photoplay offering.
Moore: Nellie V. Nichols, the character
comedienne, and Sarah Padden, in "The
Clod," were the two headline attractions.
Orpheum: O'Brien and West and their
"Ginger Girls," headed a good program.
Palace Hip: Alma and company in
"Nero's Holiday," introducing many dan-
cing novelties and feats of great strength
was the headliner.
Gaiety: Burlesque, headed by Will Arm-
strong and company.
Motion Pictures: Liberty, "Heiress for a
Day," featuring Olive Thomas; Coliseum,
Billie Burke in "Eve's Daughter"; Clem-
mer, "Birth of a Nation"; Mission, George
Walsh, in "The Pride of New York"; Rex,
William S. Hart feature, "The Bandit and
the Preacher." CAROLINE MENDELL.

FT. DODGE

FT. DODGE, IA. (Special).—Alma Rubens
in "A Soul in Trust," and Norma Talmadge
in "The Ghosts of Yesterday," were two
big features at the Strand, Mar. 9-11. The
Majestic had Emily Stevens in "Alias Mrs.
Jeppus," together with a Ben Chapin story,
and Dorothy Phillips in "The Grand Pas-
sion." Both were grand pictures and all
drew splendid patronage. Dorothy Phillips
is a new star to Ft. Dodge audiences but is
a great favorite.
The Princess was again opened with
vaudeville, Mar. 3-10. Headliner was "Pol-
lies de Vogue," nine people; Klass, a mu-
sical wizard, and Christie and Bennet.
"Watch Your Step," Mar. 11, and "Oh,
Boy!" Mar. 18.

LILLIAN M. RANKIN.

SHAWNEE

SHAWNEE, OKLA. (Special).—Savoy, A.
B. Momand, manager; Hawaiian Butterfly
company, Feb. 17-Mar. 2. Splendid com-
pany and good business every performance.
Special mention due York and Ing. Good
road shows never fail yet to get big busi-
ness playing the Savoy. Better the show
better the business.

HENRY J. MOYLE.

SPOKANE

SPOKANE, WASH. (Special).—Auditorium:
Kolb and Dill in "The High Cost of Lov-
ing" played to good business March 6, 7.
Orpheum attractions March 9-11. George
Damerei headed. Others: "In the Zone,"
Haruko Onuki, Oakes and Delour, Wheeler
and Moran, Cooper and Robinson, Laster-
Worth company.
Pantages: Musical comedy "Yucatan,"
headed bill week March 8. Others: Martha
Russell and Andy Byrne, Chung Hwa Four,
Mack and Velmar, Strength Brothers.
Hippodrome: Bonomar's Arabs in "A
Night in the Desert," headed. Others: The
Four Dancing Demons, Berry and Nick-
son, Barnes and Burner, Halligan and
Combs. Second half: Tom Davies and com-
pany, Meryl Prince Girls, Senna and Web-
ber, Clare and Atwood, Willison and Sher-
wood, Edwards and Louise.

REN H. RICE.

SALAMANCA

SALAMANCA, N. Y. (Special).—"Mary's
Ankle," which made Broadway laugh, had
the same effect on two good-sized audiences,
Mar. 8. The company was composed of
actors of ability. Winifred St. Clair was
charmingly clever as Mary. The rest of the
cast also gave capable performances of their
respective roles. Theda Bara in "Cleopatra," Mar. 13-14.

Manager Andrews has announced an inno-
vation for his theater, to become operative
on Mar. 20, when the first of a series of
refined burlesque performances will be
given, one each week, on Wednesday even-
ings. The local theater will be in what is
known to theatrical people as a burlesque
"wheel," in which will also be included
theaters in Cleveland, Dunkirk, Oil City and
Pittsburgh.

T. H. NORMILE.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this depart-
ment closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach
us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Froh-
man, Inc.): Cleveland 18-23.
ABLISS, George (Klaw and
Erlanger and G. Tyler):
Boston Feb. 18—Indef.
HARRYMORE, Ethel (Chas.
Frohman, Inc.): N.Y.C. Feb.
14—Indef.
BIRD of Paradise (Olivier Mo-
rocco): Minneapolis 17-23.
BLIND Youth (Lou Tellegen):
Washington 18-23.
HOMERANG, The (David
Belasco): N.Y.C. 18-23.
BRAT, The (Olivier Morosco):
Buffalo 18-23.
BUSINESS Before Pleasure (A.
H. Woods): N.Y.C. Aug. 15,
1917—Indef.
CHEATING Cheaters (A. H.
Woods): Boston 18—Indef.
COME Out of the Kitchen
(Henry Miller): Pittsburgh
18-23.
COOPERHEAD, The (J. D.
Williams): N.Y.C. Feb. 18—
Indef.

COUNTRY Cousins (Klaw and
Erlanger): B'klyn 18-23.
DANGEROUS Girl (Ed. W.
Rowland): New Castle, Pa.
18, Washington 19, Waynes-
burg 20, Altoona 21, Johns-
town 22-23.
DAUGHTER of the Sun (Row-
land and Howard): Clark-
burg, W. Va. 18, Marietta, O.
19, Wheeling, W. Va. 20-21,
Charleston 22, Huntington 23.
DITTRICHSTEIN, Leo (Cohan
and Harris): Balto. 18-23.
DREW, John (John D. Wil-
liams): Chgo. 11—Indef.
EVERYWOMAN (Henry W.
Savage): Muskegon, Okla. 19,
Fayetteville, Ark. 20, Ft.
Smith 21, Hot Springs 22,
Little Rock 23.
EYES of Youth (Messrs. Shu-
bert and A. H. Woods): N.Y.
C. Aug. 22, 1917—Indef.
FAVERSHAM, William: Phila.
11-23.

FISKE, Mrs. (Klaw and Er-
langer and G. Tyler): Phila.
18-30.
FRIENDLY Enemies (A. H.
Woods): Chgo. 11—Indef.
GARDEN of Allah (Elliott
Comstock and Gest): N.Y.C.
Feb. 25—Indef.
GENERAL Post (Charles Dil-
lingham): Balto. 18-23.
GETTING Together: N.Y.C. 18
—Indef.

GYPSY Trail (Arthur Hop-
kins): N.Y.C. 18-23.
HER Country (Walter Knight):
N.Y.C. Feb. 21—Indef.
HINDLE Wakes: Pittsburgh
Feb. 25—Indef.
HOMER, William (Lee Shu-
bert): N.Y.C. Feb. 25—Indef.
LILAC Time (Selwyn and Co.):
Chgo. Dec. 24, 1917—Indef.
LITTLE Belgian (Olivier Moros-
co): Phila. 18-23.
LITTLE Teacher (Cohan and
Harris): N.Y.C. Feb. 4—In-
def.

LOMBARDI, Ltd. (Olivier Mo-
rocco): N.Y.C. Sept. 24, 1917
—Indef.
MADONNA of the Future
(Olivier Morosco): B'klyn. 18-
23.
MAN Who Came Back (Wm. A.
Brady): Phila. Feb. 18—In-
def.
MAN Who Came Back (Wm. A.
Brady): Boston Dec. 24—In-
def.
MAN Who Stayed at Home:
Chgo. Dec. 24—Indef.
MAXWELL, Robert (Wm. A.
Brady): Salt Lake City 18-
23.
MARRIAGE Question: Virden
Man., Can. 18, Brandon 19,
Neepawa 20, Birtle 21, York-
ton 22, Melville 23.
NOTHING But the Truth (An-
derson and Weber): N.Y.C.
18-23.

OLCOOT, Chauncey (Cohan and
Harris): Chgo. 4—Indef.
PAIR of Petticoats (Messrs.
Shubert): N.Y.C. 18—Indef.
PARLOR, Bedroom and Bath
(A. H. Woods): N.Y.C. Dec.
24, 1917—Indef.
PETER Ibbetson (Messrs. Shu-
bert): Toronto 18-23.
POLLYANNA (Klaw and Er-
langer and G. Tyler): Louis-
ville 18-23.

POLLY With a Past (David Belasco): N.Y.C. Sept. 6, 1917—Indef.

SPRINGFIELD, Ill.: Chatter-
ton.
STUBBENVILLE: Herald Sq.
ONE Girl's Experience: Lans-
ford, Pa. 19, Freehold 20,
Stroudsburg 21, Easton 22,
South Bethlehem 23.
ROBSON, May: Frisco 24-31.
SEVEN Days' Leave (Law-
rence Anhalt): N.Y.C. Jan.
17—Indef.
SEVENTEEN (Stuart Walker):
N.Y.C. Jan. 22—Indef.
SICK-A-BED (Klaw and Er-
langer): N.Y.C. Feb. 25—In-
def.

SKINNER, Olla (Chas. Froh-
man, Inc.): Frisco 11-23.
SQUAB Farm (Messrs. Shu-
bert): N.Y.C. 13—Indef.
SUCCESS (Lieber and Co.):
N.Y.C. Jan. 25—Indef.
SUCCESSFUL Calamity, A
(Arthur Hopkins): Boston
Feb. 25—Indef.
TAILOR-MADE Man (Cohan
and Harris): N.Y.C. Aug. 27,
1917—Indef.
TAYLOR, Laurette (Klaw and
Erlanger): N.Y.C. Dec. 31,
1917—Indef.
TIGER ROSE (David Belasco):
N.Y.C. Oct. 3, 1917—Indef.
TRY to the Right (Smith and
Gibson): Columbus 18-23.
TWIN Beds (Selwyn and Co.):
Pittsburgh Feb. 11—Indef.
UPSTAIRS and Down (Olivier
Morosco): Cinl. 18-23.
VERY Idea (Anderson and
Weber): Boston Feb. 25—
Indef.

WARFIELD, David (David Be-
lasco): Chgo. Jan. 22—Indef.
WASHINGTON Square Players:
N.Y.C. Oct. 31, 1917—Indef.

WHY Marry? (Selwyn and
Co.): N.Y.C. Dec. 25, 1917-
Mar. 30, 1918.

WILD Duck: N.Y.C. 11—Indef.
WILSON, Al H. (Sidney El-
liott): Detroit 17-23.

YES or No (Anderson and
Weber): N.Y.C. Dec. 21, 1917
—Indef.

PERMANENT STOCK

BALTIMORE: Auditorium,
RAYONNE, N. J.: Strand.
BOSTON: Copley.
BRIDGEPORT: Lyric.
BROOKTON, Mass.: Hatha-
way's.

BROOKLYN: Crescent.
BROOKLYN: Fifth Avenue.
BROOKLYN: Grand Opera
House.

BUFFALO: Star.
BUTLER, Pa.: Majestic.
CHESTER, Pa.: Family.

DENVER: Denham.
DES MOINES: Princess.
DETROIT: Adams.

ELMHURST, N. Y.: Monart.
EL PASO, Tex.: Crawford.

FITCHBURG, Mass.: Cum-
mings.

HAVERHILL, Mass.: Academy.
HOBOKEN: Strand.

HUTCHINSON, Kan.: Home.
JACKSONVILLE: Duval.

JAMESTOWN, N. Y.: Samuel's
Opera House.

KANSAS CITY, Mo.: Grand.
LAWRENCE, Mass.: Colonial.

LOS ANGELES: Morosco.
LYNN, Mass.: Auditorium.

MILWAUKEE: Shubert.
MINNEAPOLIS: Shubert.

MONTREAL: Empire.
NEW HAVEN, Conn.: Hype-
rion.

NEW YORK CITY: Lafayette.
NEW YORK CITY: Lexington.

NORTHAMPTON, Mass.: Acad-
emy of Music.

OAKLAND: Hippodrome.
OAKLAND: McDonough.

PATTERSON, N. J.: Empire.
PITTSBURGH: Pitt.

PORTLAND, Ore.: Baker.
PROVIDENCE: Opera House.

READING, Pa.: Orpheum.
ST. JOSEPH, Mo.: Tootle.

ST. PAUL: Shubert.
SALISBURY, Mass.: Empire.

SALT LAKE CITY: Wilkes.
SAN DIEGO: Strand.

SAN FRANCISCO: Alcazar.
SASKATOON, Can.: Strand.

SCHENECTADY: Van Culer.
SHARON, Pa.: Morgan Grand.

SIOUX CITY: Grand.

SOMERVILLE, Mass.: Somer- ville.

SOUTH BEND, Ind.: Oliver.
TROY, N. Y.: Lyceum.

TULSA, Okla.: Grand.
UNION HILL, N. J.: Hudson.

WASHINGTON: Poli.
WICHITA, Kan.: Liberty.

WINNIPEG: Can.: Winnipeg.
WORCESTER: Grand.

CHEER UP (Charles Dilling-
ham): N.Y.C. Aug. 23, 1917
—Indef.

CHU Chin Chow (Elliott, Com-
stock and Gest): N.Y.C. Oct.
22, 1917—Indef.

COHAN, Revue of 1918 (Cohan
and Harris): N.Y.C. Dec. 31,
1917—Indef.

DOING Our Bit (Messrs. Shu-
bert): Washington 11-23.

FANCY Free (Messrs. Shu-
bert): Chgo. Feb. 24—Indef.

FLO-FLO (John Cort): N.Y.C.
Dec. 20, 1917—Indef.

FOLLOW the Girl (Hitchcock
and Goetz): N.Y.C. 2—Indef.

GOING Up (Cohan and Har-
ris): N.Y.C. Dec. 28, 1917—
Indef.

HAVE a Heart (Henry W. Sar-
age): Texarkana, Tex. 19,
Shreveport, La. 20-21, Vicks-
burg, Miss. 22, Greenville
23, Greenwood 25, Jackson
26.

HER Regiment (Joe Weber):
Pittsburgh 18-23.

HITCHCOCK, Raymond: Chi-
cago 17—Indef.

KATINKA (Arthur Hammer-
stein): Phila. 11—Indef.

LAND of Joy: Phila. 11—In-
def.

LEAVE it to Jane (Wm. El-
liott, Comstock and Gest):
Chgo. Jan. 22—Indef.

LET'S Go: N.Y.C. 9—Indef.

LOVE, Mill (Andreas Dippel):
N.Y.C. Feb. 8—Indef.

LOVE, Mike (Marbury and
Shubert): B'klyn 18-23.

MAYTIME (Messrs. Shubert):
N.Y.C. Aug. 16, 1917—Indef.

MAYTIME (Messrs. Shubert):
Chgo. Jan. 30—Indef.

MISS Springtime (Klaw and
Erlanger): Boston 18-30.

ODDS and Ends of 1917 (Jack
Norworth): Boston 11-30.

OH, Boy! (F. Ray Comstock):
Montreal 19-23.

OH, Boy! (F. Ray Comstock):
St. Paul 18-23.

OH, Boy! (F. Ray Comstock):
N.Y.C. Feb. 20, 1917—Indef.

OH, Lady! Lady! (Comstock
and Elliott): N.Y.C. Feb. 1—
Indef.

OH, Look! (Harry Carroll and
Wm. Sheer): N.Y.C. Mar. 7—
Indef.

PASSING Show of 1917 (Messrs.
Shubert): Detroit 17-23.

POW Pow (Harry W. Savage):
Kingston, Ont., Can. 19.

Brookville 20, Ottawa 21-23.

RAINBOW Girl (Klaw and Er-
langer): Boston Feb. 25—In-
def.

RAMBLER Rose (Chas. Froh-
man, Inc.): Chgo. 8-23.

ROBINSON Crusoe (F. Stuart
Whitely): Cinl. 18-23, Louis-
ville 25-27.

SINBAD (Messrs. Shubert):
N.Y.C. Feb. 14—Indef.

STONE, Fred (Chas. Dilling-
ham): N.Y.C. Oct. 16, 1917
—Indef.

TICK Tock Girl (Bayle Wool-
folk): Lima, O. 21-23, Ft.
Wayne, Ind. 24-27.

TOOT-TOOT (Henry W. Sav-
age): N.Y.C. 11—Indef.

ZIEGFELD Follies of 1917
(Florence Ziegfeld, Jr.): Co-
lumbus 25-30.

MINSTRELS

DUMONT'S: Phila. Sept. 1,
1917—Indef.

FIELD, Al G.: Parsons, Kans.
18, Coffeyville 19, Independ-
ence 20, Bartlesville, Okla. 21,
Tulsa 22-23.

HILL, Gus: Lansing, Mich. 18,
Flint 19, Chatham, Ont., Can.
20, London 21-23.

O'BRIEN, Ned (Oscar F.
Hodge): Athens, Ga. 18,
Augusta 19, Macon 20, Co-
lumbus 21, Albany 22, Jackson-
ville, Fla. 23.

MISCELLANEOUS

THURSTON, The Magician (R.
Fisher): Toronto 18-23.

REPORTS FROM MIRROR CORRESPONDENTS

OAKLAND

OAKLAND, CAL. (Special).—Bishop: Manager H. W. Bishop is giving his patrons their first opportunity of enjoying one of the late New York successes, "Captain Kidd, Jr.," and the show is drawing good houses at every performance. Betty Brice and William Rainey, as Mary MacTavish and Ted Anderson, the young couple in search of an imaginary fortune, were both well cast and gave clever renditions of their roles. Hugh Metcalf as the Scotch storekeeper, gave a fine interpretation of the part, and Ben Erway as the sissified Carlton, created a laugh at every appearance. The balance of the cast included Eleanor Parker, Georgia Knowlton, Will Lloyd, George Webster, John Sheehan, Harry Garritty and Harold Hutchinson, who all helped to make the production the success it is. Next week, Feb. 24, marks the return of Oakland's favorite leading man, J. Anthony Smythe, who will make his appearance as Sir John Cotswold, the central character of "The House Next Door," and his many friends are awaiting the production with interest, as Mr. Smythe has played this role in other cities and has received the very highest of praise for the way in which he interprets the character.

Macdonough: Crane Wilbur and his company are offering "Pals First," and are drawing large houses. The leading roles as portrayed by Mr. Wilbur, Orval Humphreys and Jane Urban are well taken care of, and some excellent work is done by the balance of the company, which includes James Webster, Clarence Arper, John Ivan, Lucille Webster, Harold Holland, Al Cunningham and Emilie Melville. Hugh Knox appears by courtesy of the Alcazar, in the role of Judge Logan.

Hippodrome: "The Virginian," headed by Del Lawrence, is scoring a dramatic hit, Feb. 17-23, and aside from the excellent acting of Mr. Lawrence, Rupert Drum, in the role of Trampas, scores an individual hit, and the way in which he handles the part demands attention throughout the performance. Gladys Kingsbury, Chet Stevens, Margaret and Howard Nugent, Chauncey Southern, Roscoe Karna, Audell Higgins, Frank Cooley and Edith Searle take good care of the other important parts and deserve mention for the capable way in which they handle their various roles.

Orpheum: Emma Carus is headliner of a good bill, Feb. 17-23, and she certainly deserves all honors. Ruth Rose, Harry Beresford and company, Stan Stanley, The Valanova Gypsies, Bernard and Janis, Reynolds and white, comprise the balance of the program, and all have good acts and are enjoyed.

Pantages: "The Bride Shop," with Eddie Vogt comedian featured, and Tom Kelly, Irish comedian, are the two favorites on the week's bill, Feb. 17-23, and are equally sharing honors. The balance of the bill consists of Tom Kennedy and company, Bobbie Tremaine, Rodriquez, and Flo and Olie. Attendance improving.

Columbia: James Post and company in "She Never Saw a Man," a riot of laughs; comedian well supported by Reece Gardner, Frank Budd, Buster Lorenzo, Arthur Penney, Alice Lewis and Bessie Hill.

T. & D.: Mary Pickford in "Stella Maris," and Bert Lytell in "Empty Pockets."

Franklin: J. Warren Kerrigan in "A Man's Man," and Olive Thomas in "Limousine Life."

Kinema: Elsie Ferguson in "Rose of the World," and Jack Pickford in "The Spirit of '17."

American: Mae Marsh in "Fields of Honor," Ethel Barrymore in "An American Widow," Feb. 17-19, and George Walsh in "Jack Spurlock, Prodigal," and Earle Williams in "In the Balance," Feb. 20-23.

LOUIS SCHULZ.

NEW ORLEANS

NEW ORLEANS (Special).—For the first time in its history the Tulane, Feb. 23-Mar. 2, has been dark during the theatrical season. At the Orpheum, 25-3, the features were: Trilite Friganza in songs with Melissa Ten Eyck and Max Welley in dances, Constance Crowley and Arthur Maude, Delores Vallecita, Dickinson and Deagon, Spencer and Williams, Jack La Vier, Bert Hughes company, and the Orpheum travel weekly.

Loew's Crescent continues popular with the following attractions, 24-27: "Echoes of Broadway," Conroy and O'Donnell, Nicola Verga, Burke Brothers and Kendall, Jack and Jessie Gibson, Enid Bennett, Owen McGivney and the Six Royal Hussars. Alice Brady in "Spurs of Sibly" proved a good film.

The bill at the Palace, 25-27, consisted of Bobby Heath's Revue, Helene Vincent, Reynolds and Donegan and company, Leipzig, Pollard, Tom Mix, and a Keystone comedy entitled "A Tell-Tale Shirt."

Fair burlesque continues to hold the boards at the Dauphine, 24-2, where Miss Pryor and Will Ward are the principal entertainers. Mischa Elman gave a well attended recital at the Athenaeum, 25, under the local management of Harry B. Loeb. Mme. Schumann-Heink in concert at the Athenaeum, Mar. 4.

Among the motion picture houses, we have had the "Birth of a Nation" at the Tudor; Jane Grey in "Her Fighting Chance" at the Trianon; Charles Ray in "His Mother's Son" at the Globe and William S. Hart in "Blue Blazes Rawden" at the Strand.

J. M. QUINTERO.

MACON

MACON, GA. (Special).—Grand: Keith vaudeville, Feb. 18-20, Dale and Boyle, Holiday and Willette, Blanche Alfred and Gris, Stone and McEvoy, McKee and Clegg, Vaudeville, 21, Cavanna Duo, Elsie and Ward, "Who Owns the Flat," Ray and Paganna Lavenen and Cross, "Twin Beds," Feb. 23; matinee and night. Large houses daily.

Capitol (R. H. DeBruler, manager): Feature pictures, Feb. 18-23; Palace (R. H. DeBruler, manager): Feature pictures, Feb. 18-23; Princess (R. H. DeBruler, manager): Serial and comic pictures, Feb. 18-23.

Peter Martin, a celebrated musician, has accepted a place with the orchestra at the Grand. He is well known on the U. S. O. time, and is a master artist with all instruments. He has a rare touch and can portray scenes of pathos or comedy as occasions require. His home is in Biddeford, Maine, and he has played in the famous and well known orchestra, Philharmonic Orchestra, at Old Orchard Beach, Maine, for seven seasons. He came to Macon from Columbia, S. C.

Guy Empey, the famous "Little Sergeant," delivered a lecture here at the Grand, Feb. 22, on "Over the Top," for the benefit of the Red Cross Workers, and it was a free will offering.

Work is progressing nicely with the screen version of "Over the Top" here by the Vitagraph Film Co., and it will soon be completed. Of all the camps picked over for this, "Empey" selected Camp Wheeler as the best for his field of labors. After the work is completed he has asked the Government to allow him to be placed with the boys of the "Dixie Division" (that is what the Camp Wheeler Division is designated) and go with them to France.

One of the largest balloon schools in the United States is located here, and flights are made daily. Macon was selected on account of the atmospheric and health conditions. Two and three balloons go up daily with officers, and quite successful trips are made even into other States.

Georgia has a fine representation in the Rainbow Division now in France. All the boys in this division are in the three companies, and are from Macon Volunteers, Macon Floyd Rifles, and Macon Hussars.

ANDREW OLIVER ORR.

NASHVILLE

NASHVILLE, TENN. (Special).—During the week of Feb. 25, "The Sweetest Girl in Dixie" played to big houses at the Orpheum. March 4-6, Andrew Mack appears in "Molly Dear," a romantic drama with setting in Ireland. The attraction is a Vendome offering.

Alex Silbert of New York and an all-star cast present "Back from War," at the Orpheum. A large audience was present, both on account of the reputation of Mr. Silbert as an actor and the fact that the opportunity was afforded the Nashville public to hear a four-act production in Yiddish.

In view of the fact that the Government is erecting a hundred million dollar powder plant here, bringing an influx of seventy-five thousand persons, Nashville is to have a new \$100,000 vaudeville theater. Plans for the house, which is to be built for the Crescent Amusement Company, indicate that the theater will be one of the best in the south. It is to be constructed entirely of steel and reinforced concrete. There will be the latest improved heating, ventilating and refrigerating plants. The stage, which will be the largest in the city, is to be furnished with all modern fixtures, a curtain of sheet steel and the latest electrical equipment.

The Princess offered a five-part vaudeville program for the first half week, March 4. Gene Greene appeared in a return engagement, with new stories and songs; Pollard, the Novelty Manipulator, presented an act; Stone and Hayes give a playlet, "Green Goods"; Reynolds and Donegan are booked for a skating act; a domestic farce, "Superstition," was furnished by Elsie Williams and company. A Pathe Weekly was also featured in the bill.

The Knickerbocker, Fifth Avenue, Strand, Elite and Crescent moving picture theaters are showing the latest film-dramas.

MARY ROBERTA STRADWELL.

LINCOLN

LINCOLN, Neb. (Special).—Oliver Theater, Frank D. Hager, proprietor; Bert Chipman, business manager: "Good Gracious Annabelle," an excellent comedy, put on by a very good company, pleased two fair houses Feb. 27. Although attractions of this kind have been few and far between this season, for some unknown reason they are not getting the patronage they deserve. Harry Lauder, March 15.

Orpheum, Robert R. Livingstone, mgr.: Gaudesmidt Brothers, Rae Eleanor Hall, Charles Withers and company, Herbert Clifton, Harry Green and Players, Bert Swor and the Alaska Trio, Feb. 20-23. Mr. Intyre and Heath, Jim and Betty Morgan, Alexander Kida, Connell and Craven, Frank Crumit, Holt and Rosedale and the Kansas Boys, Feb. 27-Mar. 2. Betty Morgan worked single on account of the illness of her partner. Official war pictures, under the auspices of the State Council of Defense, were shown here Feb. 25-26 and matinee Feb. 27.

Lyric, R. R. Livingstone, mgr.: Vaudeville and pictures. Rialto, Colonial, Magnet, Elite, Palace and Wonderland theaters, photo plays.

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CHARACTERS

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TOPEKA, KANS.

TOPEKA, KANS. (Special).—Grand (Roy Crawford, manager): "Pollyanna," Jan. 21, played to good business and was well received. The Boston English Opera company presenting "Il Trovatore" at the matinee, and "The Bohemian Girl," evening performance, Jan. 30.

Majestic (Roy Crawford, manager): R. J. Mack, assistant manager; Frank Kings Dainty Girls, Jan. 28-Feb. 2, in musical revue, to excellent business. The chorus is composed of especially good looking girls who can sing and dance, and their efforts have been rewarded by hearty applause.

Novelty (Roy Crawford, manager): High class vaudeville and serial picture, "Seven Pearls."

Orpheum (G. H. Hooper, manager): Marguerite Clark in "Seven Swans," capacity business at all performances, Jan. 28-31. Hempstead Bentley, booked as Southland's sweetest tenor, needs no introduction to Topeka audiences. Mr. Hooper has been fortunate in booking a return engagement of Mr. Bentley, Jan. 28-Feb. 2.

Iris (I. Feltenstein, manager): Jane and Katherine Lee in "Two Little Imps," capacity. Herbert Rawlinson in "The High Sign," Jan. 28-30; excellent business. Feltenstein's superb orchestra continues to be a big drawing card.

Cozy (Ruth Wright, manager): Mae Marsh in "The Cinderella Man," Jan. 28-Feb. 2. Special music under the direction of Prof. Opperman. Capacity business.

Gem (Lew Nathanson, manager): High-class motion pictures.

Grand (Roy Crawford, manager): "Love o' Mike," Feb. 18; "Mutt and Jeff Divorced," 19; Otis Skinner in "Mister Antonio," 27.

Majestic: The Musical Revue, "The Dainty Girls," 18-23. With all the latest and snappy songs and a chorus of exceptionally good looking girls, The Dainty Girls Co. is doing fine business.

Novelty, Roy Crawford, manager: R. J. Mack, assistant manager; Vaudeville and Motion Pictures. "The Seven Pearls" the first half of the week and "The Bull's Eye" the last part are drawing good business.

Orpheum, G. L. Hooper, manager: "The Zeppelin's Last Raid" drew fair business, 14-16. This fine picture was shown in connection with a two-reeler of Fatty Arbuckle and Al St. John, special songs by Hempstead Bentley, and a fifteen-minute concert by the Orpheum Orchestra, which consists of nine pieces. Capacity business should have been the reward for such an elaborate

Mildred Beverly

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program. The Rotary Club entertained the ladies at the Chamber of Commerce, 21. Billie Hallett, baritone ballad singer; Marguerite Goulikie, soprano, and the full nine-piece orchestra from the Orpheum were on the program. Wm. S. Hart, in "Wolves of the Hall," 18-21.

Iris: Dark. Manager Feltenstein says that on account of the early closing hours ordered by the Fuel Administration, and bad weather conditions, he was compelled to close for a short time. Mr. Feltenstein says that he will re-open within a very short time, offering a better program than ever.

H. J. SEINER.

STEIN'S
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MAKE-UP